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The ART NEWS



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NEW YORK, OCTOBER 19, 1929

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, OCTOBER 19, 1929

Rare Sculptures and Paintings in Kaulbach Sale

Collection of Famous Portrait Painter Featuring Rare Greek Venus to be Sold by Helbing of Munich on October 29, 30

By AUGUST L. MAYER
in the Pantheon

Fritz August von Kaulbach, the famous portrait painter, also competed with his brilliant colleague, Franz von Lenbach, in the field of collecting. There has been some diminution of the Kaulbach treasures, since the Tiepolos and various early tapestries have already been disposed of, but the greater part of the collection is to be sold at auction by the firm of Helbing on October 29th and 30th. Kaulbach's wide artistic interests are revealed in the variety of objects and the diverse fields represented in his collection. Of primary importance are several beautiful antique sculptures, above all a Torso of Venus, a distinguished Greek work of the IVth century and a very expressive Roman portrait bust, which would appear to date from the period shortly before the birth of Christ.

Among the sculptures of the Christian epoch are to be mentioned two very individual North Italian stone reliefs of the late XIVth century representing fabulous creatures playing musical instruments; a Venetian figure of a standard bearer, of the end of the Quattrocento considered by Planiscig as coming from the workshop of Rizzo and a very fine Spanish bronze crucifix of the early XVIIIth century. Among the works of German art are a "Mourning Virgin," carved in wood, Swabian-Bavarian work about 1500; a stylistically lovely St. Margaret by Jörg Lederer (Allgau, about 1520) and a XVIth century wall console from the lower Rhine depicting the martyrdom of a saint.

Among the paintings, a series of Italian trecento and quattrocento works attract attention. The most important work in this group is a "St. Leonard with Prisoners" which may indeed be attributed to Pietro Lorenzetti and a "Golgotha," exquisitely painted and charming in color, a Siennese work of about 1350, which is influenced by both Memmi and Ambrogio Lorenzetti. Another representation of the Crucifixion is a characteristic work of the Siennese artist, Francesco di Vanucci. A charming triptych with panels depicting the Madonna with Saints, the Annunciation and Birth and Crucifixion is very close to Giovanni da Milano. The bearded saint with the model of a church is according to van Marle a XVth century work from the Marks, and probably by Giovanni di Antonio da Pesaro.

The charming little panel representing St. John the Baptist is a characteristic Venetian trecento work, considered by van Marle as probably the work of the so-called Master of the Pirano Altar. In the predella painting showing Mary in the Temple, van Marle finds a strong relationship to the Lombard trecento frescoes in S. Abondio in Como.

The great Adoration of the Kings from the circle of Lorenzo Foppa, painted in distemper on canvas, and producing the effect of a fresco, is technically and aesthetically most impressive, as is also the "Annunciation," in the same technique, considered by Suida as a Cremonese work.

The dignified portrait of Archbishop Querini is considered by G. Gronau and other connoisseurs as an original work by Titian, done in the period of the sixties. It has been included by

(Continued on page 4)



"GIRL PLUCKING A DUCK"

By NICOLAES MAES

Lent by the Wildenstein Galleries to the Detroit exhibition of XVIIth century Dutch painting

Dutch Loan Exhibition in Detroit Museum

Eighty-six Canvases by XVIIth Century Masters Are Loaned to Detroit Institute of Arts by Dealers and Private Collectors

By W. R. VALENTINER

Genre and landscape painting are the most characteristic and at the same time the most popular expressions of Dutch XVIIth century art. There is, of course, besides a limited number of religious, mythological and allegorical paintings, the field of portraiture, in which these masters excelled; but their contribution in this direction was not as new as in the other fields, nor will it ever be as popular, for the influence exercised upon the general public by the subject matter of paintings is here largely lacking. Either the sitter is not known at all, or if known, is of little historical interest. Long before portrait painting was developed in the XVIIth century in Holland it has already existed as an independent art in the XVth and XVIth centuries in Italy, Germany and other countries as well as in the Netherlands. But no other country can boast of having so early developed genre and landscape art, freeing it from the bonds of religious painting and mastering it to such a degree as Holland in the time of Frans Hals and Rembrandt.

Long before the XVIIth century, the love of realism, inborn with the inhabitants of the Low Countries, had enlivened the religious scenes of the early masters with carefully rendered landscape backgrounds and motives from daily life. It was not, however, until the Reformation and the resulting wars which liberated the Teutonic countries from Spain and Italy, that church painting was replaced by profane painting, pure landscape and genre scenes. This does not mean that the idealistic or spiritual sense apparent in the religious art of former days had entirely disappeared; it was only that it expressed itself in different forms. We remember that it was in tolerant Holland, the refuge of exiled members of the most diverse religious sects from all over the world, that there originated the pantheistic philosophy of Spinoza, the belief that God is not aloof from and outside of the earth, but that he is within all objects, forming the soul of everything, even the smallest particle of matter. With this view of life in the background, the Dutch masters filled the minutest details of their paintings with meaning, seeming to give a soul not only to people and animals, but to inorganic nature as well—to the sea and air, to the forests and rocks, to the houses and even to the costumes of their inhabitants. This new optimism begins by penetrating the simplest form of realistic composition, the still life, and ends with the grandiose and poetical hymns which masters like Ruysdael or Cuyp sing of the richness and infinity of landscape forms. Their greatest creations are filled with a lofty idealism which produces sensations in the spectator similar to those inspired by church music or church architecture.

Our exhibition gives an adequate idea of the development of Dutch genre and landscape art during the three periods in which it reached its height: the time of the greatest influence of Frans Hals (about 1620-40), of Rembrandt (1640-60), and of Vermeer (1660-75). The influence of these three great masters can easily be recognized, although they themselves

(Continued on page 6)

SIMON PICTURES TOTAL \$600,000

BERLIN.—Despite lively bidding and a big attendance of internationally known art collectors and dealers, no sensational prices were paid at the auction of the collection of the late Dr. Eduard Simon on October 10th, according to *The New York Times* report. The 124 catalogue items disposed of brought a total of 2,500,000 marks (about \$600,000).

Sir Joseph Duveen obtained Giovanni da Paolo's "Adoration of the Magi" for 165,000 marks (about \$39,600). The painting is dated Siena, about 1420. Luca della Robbia's terra cotta relief, "Virgin and Child," was knocked down to the Detroit Museum of Arts for 160,000 marks (about \$38,400).

The Goldschmidt Galleries of New York bought Riccio's large terra cotta bust, "Virgin and Child," Padua, XVth century, for 150,000 marks; "Virgin and Child," by the Master of Bruges, dated about 1500, for 85,000 marks; "Virgin and Child," by Jan Gossaert, called Mabuse, for 95,000 marks; Reynold's "Portrait of a Young Girl" for 80,000 marks; Romney's "Portrait of Mrs. Long" for 55,000 marks, and "Deeds of Hercules," a pair of bronzes by Giovanni di Bologna, dated from

(Continued on page 5)

Fifty Portraits of Maria Lani in Brummer Show

Maria Lani, the great French actress, has sat to most of the modern painters and sculptors in Paris. Fifty-one of the portraits have been brought to America by Joseph Brummer and will be put on exhibition in his gallery on November 1st. The exhibition will be one of the most interesting summaries of the modern Parisian school which could be devised. Portraits by the following artists will be shown:

Bonnard, Bosshard, Bourdelle, Braque, Chagall, Chas. Laborde, Chirico, Cocteau, Delaunay, Deraun, Desplan, Edzard, Favory, Fougita, Friesz, Goerg, Gromaire, Henri-Matisse, Hermine David, Kisling, Kramstyeck, Laboureur, Laprade, Laurens, Le Fauconnier, Leger, Lhote, Lurcat, Manie-vitch, Man Ray, Marcoussis, Marval, Max Band, Max Jacob, Marquet, Mika Mikoun, Orloff, Ozenfant, Papazoff, Pascal, Per Krogh, Picabia, Polret, Raoul Dufy, Rouault, Soutine, Souverbie, Van Dongen, Valadon, De Waroquer, Zadkine.

CLEVELAND GETS ROMAN STATUE

CLEVELAND.—The Cleveland Museum of Art has recently added to its classical collection the life-sized portrait statue of a Roman statesman. It is carved from marble by the hand of one who had the skill of a Greek, possibly by a Greek in the service of some Roman gentleman.

This portrait is one of the best of its kind, and is hardly to be matched anywhere in America. The statesman stands in the Garden Court of the Museum. Near him is the portrait head of a lady of the same time, a lady with a double chin and much curled hair. Close enough for immediate comparison is the head of a Roman Priest of Isis, a heavy "capitalistic type," with ridged forehead and loose jowls. Not far away is just such garden furniture as he might have used, and the kind of mosaic pavement upon which he walked every day of his life.

The new accession is a portrait of a sensitive, high strung gentleman, meditative and yet having enough drive to take him well into the center of things. His face shows the wear and tear of living in a great city. The convulsions of the growing empire, the heated arguments of the Forum, the

(Continued on page 13)



"STILL LIFE"

Included in the opening exhibition at the
Reinhardt Galleries

By BRAQUE

Reinhardt Galleries Show Paintings Recently Brought From Europe

About seventy paintings and water colors, the results of the most recent Reinhardt raid upon the European citadels of art are now on exhibition at their galleries. The spoils include works by both late and contemporary French painters, among them Redon, Gauguin, Modigliani, Van Gogh, Cezanne, Degas, Picasso, Matisse, Derain, Segonzac, Braque and Vlaminck.

The exhibition marks the opening of several additional galleries which the Reinhardts have added. The space formerly occupied by the late Mr. Louis Ralston has been taken over, redecorated and made to open directly from the older Reinhardt rooms. For this exhibition the additional space is devoted to drawings and water colors.

Almost every exhibition has a climax and one may follow the literary tradition and scurry around through the preliminaries carefully avoiding it for the sake of creating an apparent suspense. At best that is a mechanical device full of obvious squeaks and there is no possible excuse for using it at the Reinhardt show. Picasso's "Harlequin" demands immediate attention. By a combination of quality, size, color and virtuosity it dominates

the room. Other pictures are as good, perhaps better; some are larger, some more brilliant, some as clever, but no other painting in the show is its equal as a combination preserving all the best features. Several of Picasso's most interesting technical discoveries appear in the picture. There are hints of cubism and of the abstractions to which he devoted so much study. His "Classical" period is reflected in the drawing of the head and in the monumental character of the whole composition; and all of his skill is apparent in the painting's color. It is hung at the end of the principal gallery and, as is its right, acts the part of host but there are guests at the board

who, though they may be less brilliant, are no less distinguished.

Among them is another canvas by Picasso, the "Woman and Cats," which we illustrate here. It is an earlier picture, more subtle than the "Harlequin" and built upon a structure which, though less obvious, is equally firm.

Curiously, Matisse's "Ballet Dancer" has much in common with the "Harlequin." It, too, is a comparatively recent picture which is strongly reminiscent of earlier years. The plain, heavy surfaces, the angularity of the figure were more characteristic of Matisse ten or twelve years ago.

Third in a triumvirate of especially honored guests is Braque's "Still Life," also illustrated. There is a solidity and dignity in this picture, an architectural probity which sets it in a class apart.

Ranking is an onerous business and should be left to Washington, and unless the tiger fits the role, there are no officious hostesses among the Reinhardt pictures. Each is sufficiently sure of itself to scorn a dispute for place. All of which is an elaborate way of saying that order of mention does not imply preference.

Two Pascins maintain the high

(Continued on page 5)

At the end of the Eighteenth Century the people of Great Britain were disturbed by the idea of an invasion of their country, but great victories of Admiral Lord Nelson, and his commanders served to allay these fears and many patriotic gifts were given.

Amongst these donors "Lloyds" raised a "Patriotic Fund" from which presentations were made, and the above shows a CUP given to a Captain whose ships obtained a victory over the enemy off St. Domingo in A. D. 1806, shortly after the famous battle of Trafalgar.



Rare Sculptures and Paintings in Kaulbach Sale in Munich

(Continued from page 3)

Fischel in the new edition of the *Klassiker der Kunst* series. The "Portrait of a Man" by Domenico Tintoretto is very decorative, as is also a "Portrait of a Woman" by the Genoese painter, Carbone, which reveals a strong Van Dyck influence.

Among the early German paintings, the collection boasts a Bavarian panel about 1470, of considerable historical significance, with a representation of the Adoration of the Kings on the front and upon the reverse, the Presentation in the Temple. There is also a smaller panel, somewhat influenced by Dutch art, with a depiction of Golgotha on the obverse, and upon the reverse, Christ as the Saviour of the World.

A very fresh Van Dyck study of the head of an angel for the "Mourning of Christ" in the Berlin Gallery astounds one by its resemblance to the works of Kaulbach. In this study one feels how greatly Kaulbach was inspired by Van Dyck. Also of considerable interest is the very detailed Rubens sketch for the painting "Decius Mus

Relates his Dream" of the well known series of paintings in the Liechtenstein Gallery in Vienna. Among the Flemish paintings a signed work by Lucas van Uden is outstanding.

Lastly we must say a few words about the works of decorative art. One of the principal pieces is a celestial globe of copper gilt and gilt bronze, signed by Usaac Habrecht, Strassburg, 1646. There is also a very good Venetian bronze caldron of the XVth century. Besides the German XVth century objects in pewter, there should be noted Italian chests and mirrors and a remarkable French Henri II credenza. Among the rugs one is pleasantly impressed by an Asia Minor specimen of the XVth century. The beautiful tapestry representing a triumphal procession which is now only in fragmentary form, is according to Gobel the work of either Tournai or Brussels weavers about 1525, done from cartoons of a Flemish draughtsman who used Italian woodcuts as models. Finally a series of Italian XVIIth century embroideries mounted as folding screens deserve mention.

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REINHARDTS OPEN WITH FRENCH SHOW

(Continued from page 4)

standards the painter has set for himself in recent years and the "Girl in Blue with Flowers" is especially notable. There is a small but good Redon, a first rate Vlaminck and an unusual Laurencin. Among the drawings are three Segonzacs, several Modiglianis, three Dufys, Picassos, a Gromaire, a Chirico, and a Rouault. A Cezanne drawing, one by Van Gogh and another by Degas are among the rarities.

FAMOUS GIORGIONE FOR LONDON SHOW

FLORENCE.—The Italians are preparing with great interest for the shipment of their various contributions to the Exhibition of Italian Art to be opened in London in January next. About four hundred works will be shown—not all of them coming from Italy, however, as other countries are lending their treasures—and the show will fully illustrate the entire history of Italian painting from the XIIIth to the XVIIIth centuries.

It has been definitely decided to send to the exhibition the famous "Tempesta" of Giorgione, probably the artist's most celebrated picture after the "Venus" of Dresden. On account of the enormous value of this masterpiece it seems almost impossible that it should be allowed to venture so far from home, but it will be insured for the sum of one million pounds or about 99 million Italian lire.—K. R. S.

SIMON PICTURES TOTAL \$600,000

(Continued from page 3)

the end of the XVIIth century, for 63,000 marks.

Most of the star pieces of the collection were bid for on foreign account. Tiepolo's ceiling and six mural panels from the house of Porto in Vincenza went to Sweden for 210,000 marks. Bugiardini's picture of a young Florentine woman sold for 160,000 marks. This canvas bears striking resemblance to a Raffael. Botticelli's "Madonna With Child" brought only 76,000 marks.

The second day's sale of furniture and objects of art brought \$240,000, making a total for the two days of \$840,000.



"WOMAN AND CATS"

By PICASSO

Included in the opening exhibition at the Reinhardt Galleries

BROOKLYN MUSEUM SHOWS PRINTS

Recent accessions to the Print Department of the Brooklyn Museum which are now being exhibited in the Print Gallery show a wide range in period, technique and process. They will be on view through October. Taking up the purchases first: the flavor of "Coney Island" and "The Bowery" of many years ago is brought back by two lithographs of Glenn O. Coleman, the painter-etcher. These are recent prints made from drawings executed much earlier. A touch of color is lent to the exhibition by two woodcuts by Herbert Gurschner, "Siena" and "Summer Day." Clare Leighton's strong black and white "Grape Harvest" and two other prints by her as well as Arthur Zaidenberg's eleven black and white woodcuts, are quite different in subject matter and treatment. A group of nine wood block prints includes the work of M. J.

Gallagher, Allen Lewis, Wharton Esherick, Leo J. Meissner, Franze Geritz, Blanding Sloan and E. Ganso, and there is an aquatint by "Pop" Hart called "Riding Academy."

Many of the accessions are gifts. Three of them are etchings printed at the Museum's etching press, one by Edwin F. Beemer, "Gas Company Tower, New York City," one by Armand Wargny called "Midday" and another by J. Emanuel Carlson entitled "Battery Park." There are line engravings after Raphael and Zamplieri by various Italian engravers, presented by Otto Reimer, and four large prints by Rossini, the gift of Miss Virginia Turrell, representing the older school. Then there are five etchings by Mons Breidvik, the Norwegian artist, who is particularly delightful in his studies of children, the gift of August Werner. Eugene Fitch, original and independent, is represented by a lithograph, "Broadway Night" and George Renouard, a promising young artist, by two prints, "Feeding the Beggar" and "The Family."

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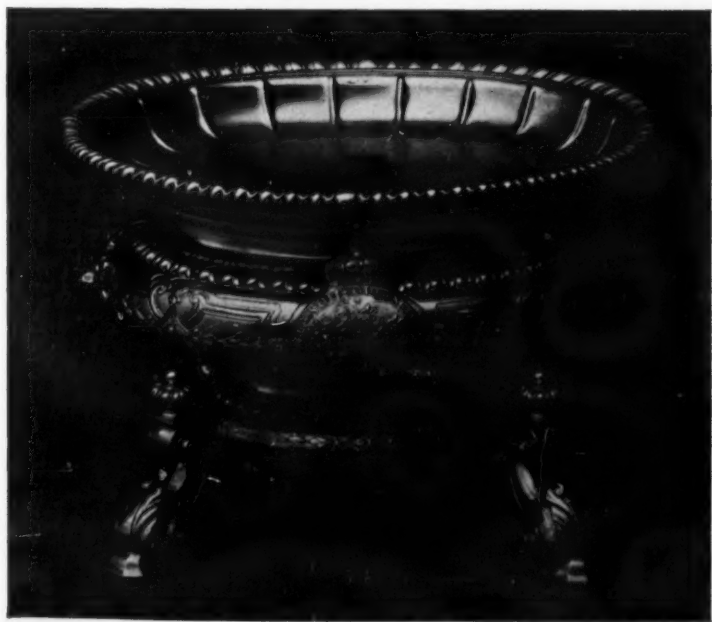
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"THE GUITAR PLAYER"

By GOVAERT FLINCK

Lent by Boehler and Steinmeyer to the loan exhibition of Dutch painting at the Detroit Museum

Loan Exhibition of Dutch Painting At the Detroit Institute of Arts

(Continued from page 3)

are too great to be classified with the specialists of either genre or landscape painting. These minor yet delightful artists went the way of the masses, following the course demanded by the art-loving public; yet it so happened that when Frans Hals painted a few genre paintings, or Rembrandt drew for his pleasure a series of realistic street or domestic scenes, or painted a few phantastic landscapes, or when Vermeer expressed his idea of landscape art in one single composition (the famous view of Delft) the specialists could not help being greatly fascinated and influenced by the unusual vision of these leaders in art. Frans Hals had numerous pupils among the genre painters, who tried to imitate the example he had given in his few masterpieces of genre painting (like "The Rommelpot Player" from the collection of Mr. McAneeny, Detroit) or of children's portraits (such as the "Laughing Boy with a Flute" from the collection of Mr. Albert Keller, New York). Two of these, Jan Mienze Molenaar and Judith Leyster, his wife, the best woman painter in Holland, are represented in the exhibition with works characteristic of the Haarlem School, from which such important masters as the two Ostades, Terborch and Pieter de Hooch developed, all of whom are shown in our exhibition in examples of their later periods, when Rembrandt's influence had replaced that of Frans Hals.

Rembrandt was too deeply interested in the study of character and

the varying moods to be bothered with depicting episodes from the daily life of the peasant or bourgeois class. But his pupils soon discovered that they had not enough genius to fill a painting solely with the deep expression of a single face as Rembrandt did, and were compelled to add action or even anecdotes to their compositions in order to make them interesting to their public. Thus we observe how some of the best pupils of Rembrandt turn his pure portraiture into genre scenes like Govaert Flinck in his "Guitar Player" (lent by Messrs.

Boehler and Steinmeyer, New York), a composition which in the large size of the figures and the chiaroscuro shows his derivation from the master; or like Ferdinand Bol, who makes use of Rembrandt's invention—a girl looking out of a window (in "Girl at a Window" lent by the Toledo Museum of Art)—but gives it a dramatic interest by having her grasp the shutters which she is opening; or Nicolaes Maes who makes a genre painting out of the portraits of two boys ("Two Boys Hunting," lent by the Howard Young Galleries, New York) by dressing them in hunting costumes and showing their eagerness to set out for the hunt.

While we still feel the effects of the war in the wild behavior and roughness of some of the soldier and peasant scenes of the earlier part of the XVIIIth century, manners have become more

quiet in Rembrandt's time; the bourgeoisie has settled down and has developed a sort of aristocracy which enjoys being represented in the social scenes of the genre painters. In the scenes depicted by Gerard Terborch we are in the best Dutch society. The refined taste of this artist creates exquisite color harmonies and a most delicate technique, as can be seen in one of his masterpieces in this country, "The Music Lesson," (lent to the Detroit exhibition by the Chicago Art Institute) or the charming "Interior with a Lady Washing Her Hands" (lent by Mr. Paul Bottenwieser, New York) both showing his

subtlety in costume painting. His portraits ("Portrait of a Lady" lent by Mr. Henry Blank, Newark, New Jersey, and "Portrait of a Man Reading" in the collection of the Detroit Institute) are closely related to his genre paintings both in smallness of size and in the careful execution of costume and accessories.

Pieter de Hooch has been rightly famous for his depiction of the peace and happiness of home life of the Dutch middle class and for the intimacy and warm glowing atmosphere with which he surrounds these scenes wherein a young woman usually plays

(Continued on page 7)

GRAND CENTRAL ART GALLERIES

OUR calendar of exhibitions for the season 1929-1930 has been pronounced one of the most complete and interesting offered by any New York gallery this year.

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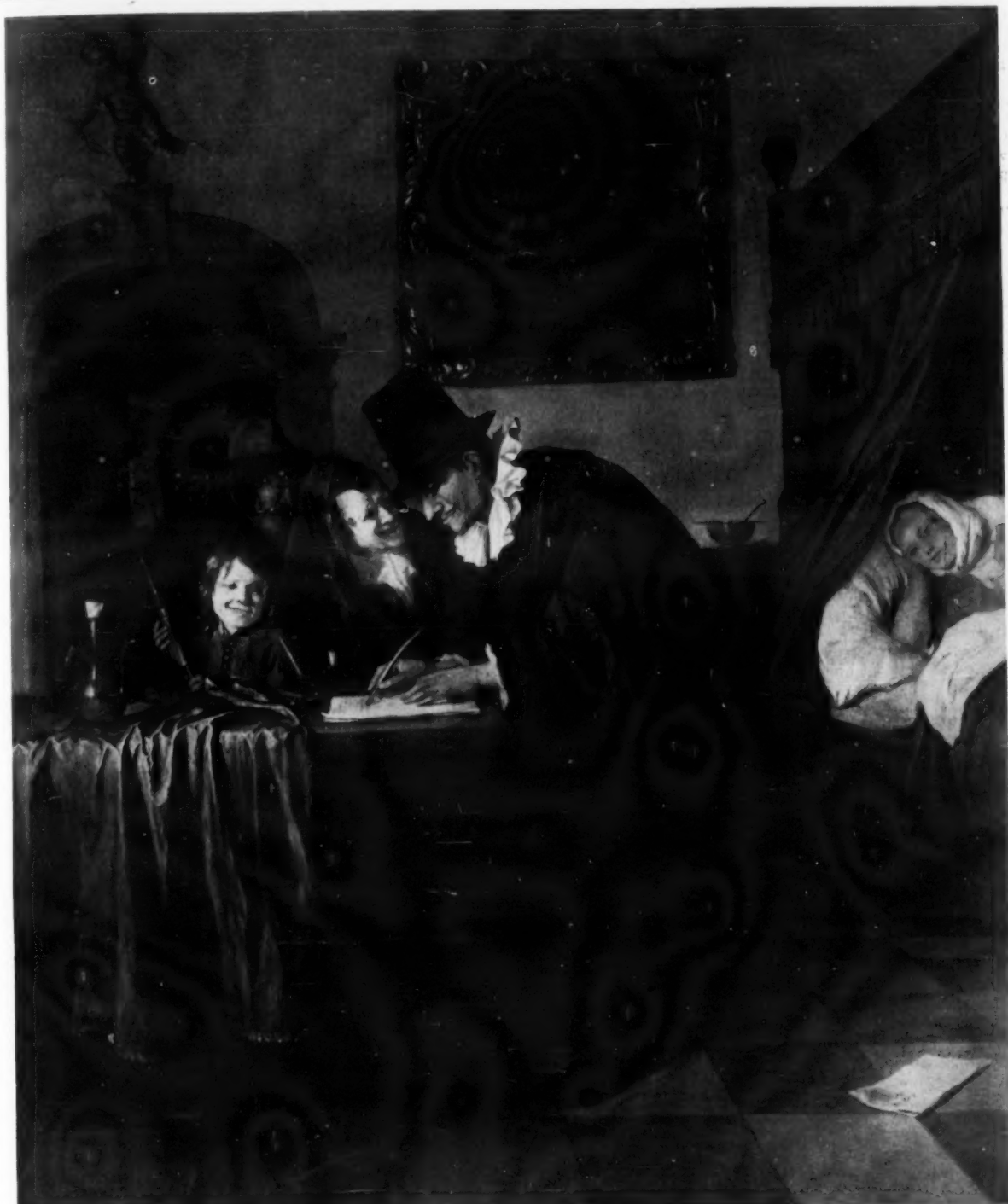
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"DOCTOR VISITING A LOVE SICK GIRL"

By JAN STEEN

Lent by Sir Joseph Duveen to the exhibition of Dutch painting at the Detroit Museum

scenes apparently pleasant but behind which a Shakespearian wit and irony are carefully hidden. The four excellent examples of his art ("The Love-sick Girl" lent by Mr. F. Kleinberger, New York; "Doctor Visiting a Love-sick Girl" formerly in the Lord Northbrook Collection, London, and lent by Sir Joseph Duveen, New York; the

"Smoker Teasing Sleeping Woman" lent by Mr. Henry Blank, Newark, New Jersey; and "The Glass of Wine" lent by Mr. Louis Mendelssohn, Detroit) executed in the sixties of the XVIIIth century—the decade when all Dutch art reached its greatest height—show him at his best and are masterly in the

(Continued on page 8)

KNOEDLER



Interior by Peter de Hoogh

EXHIBITION OF OIL PORTRAITS BY

JAMES McBEY

UNTIL OCTOBER 26TH

14 EAST 57TH STREET, NEW YORK

Dutch Painting in Loan Show at Detroit Museum

(Continued from page 6)

a part, either alone with her child or in the company of cavaliers. The two interiors representing a young woman caring for her babe ("Mother Nursing Her Child," in the collection of the Detroit Institute, and "Mother and Child" lent by Mr. Louis Mendelssohn, Detroit) give an idea of his later Amsterdam style in which unfortunately he did not quite reach the height of his greatest, the later Delft period.

Even the boisterous Jan Steen, with his great narrative and humorous art, became more quiet at the time when Rembrandt was all powerful, taking pleasure in a careful and often brilliant execution, and painting scenes of the love experiences of gay young women,

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**"THE FLIGHT INTO EGYPT"**

By ALBERT CUYP

Lent by Charles Fisher to the exhibition of Dutch painting at the Detroit Museum

**"RIVER SCENE"**

By JAN VAN GOYEN

Lent by Albert Keller to the exhibition of Dutch painting at the Detroit Museum

Loan Exhibition of Dutch Painting At the Detroit Institute of Arts

(Continued from page 7)

characterization of the individual figures as well as in the dramatization of the story, in the latter of which he surpassed all other Dutch masters. The third period of Dutch genre painting, whose greatest exponent is Jan Vermeer, shows the beginning of French influence and a cooler color scheme, together with an aiming at greater elegance in composition and in the pose of his figures, a more conscious balancing of the groups and

rhythm of movement, a more refined technique and a smoother surface. While Vermeer is unfortunately not represented in the exhibition, we get an idea of his style in "The Musicians" (lent by Mr. Martin A. Ryerson, Chicago) by Jacob Ochtervelt, the best Dutch artist of the last third of the XVIIth century, who is in this painting influenced by the great master in the spacing and foreshortening of his figures and in the color harmony of light blue and yellow. Ochtervelt as

well as Hendrik van der Burch, a Delft master who comes so near to Vermeer at times that he has been mistaken for him (in the painting in the exhibition, belonging to the Detroit Institute, he tries to combine the style of Pieter de Hooch and Vermeer) are both artists who have become better known and appreciated in recent times. Caspar Netscher, on the other hand, was in his own time and in the XVIIIth century a fashionable painter whose popularity we can understand when we see how near he comes in some of his paintings to his master Terborch. ("Courtship," lent by the Howard Young Galleries, New York).

When the first exhibition of Dutch art was held at the Art Institute in 1925, Detroiters became well acquainted with the splendid art of Hobbema and Cuyp, and as a result during the years which followed the private collections in the city became enriched by a number of excellent examples of the work of these masters. Their art is indeed a fascinating one, as the present exhibition also shows. The broad and modern brushwork of Hobbema, his sunlit distances through open woods—shown in the forest and road scenes ("Woody Landscape with Cattle" lent by Mr. and Mrs. Alfred J. Fisher, Detroit; "Forest Scene," lent by Mr. Carl Schoen, New York; "The Cottage," lent by Mr. and Mrs. Alfred J. Fisher, Detroit; "Pool in the Woods," lent by the John Levy Galleries, New York; "Village Road," lent by the Van Diemen Galleries, New York, and "Road Among Trees," lent by Sir Joseph Duveen, New York)—are just as pleasing as Aelbert Cuyp's beautiful unity of golden atmosphere and his marvellous cloud effects, seen in such instances as the artist's Rembrandtesque "Landscape with Ruin" (loaned by Mr. and Mrs. Julius H. Haass, Detroit), the harmonious "Flight Into Egypt" (lent by Mr. and Mrs. Charles T. Fisher, Detroit), or in his two fine and rare

marines ("View of the Scheldt" lent by Mr. and Mrs. Edgar B. Whitcomb, Detroit; and the "View of the Maas" lent by Mr. Carl Schoen, New York).

But with all the fascination of these artists one should not forget the great art of Jacob Ruisdael who, though more severe than his pupil Hobbema, is deeper in sentiment, and though less winning than Cuyp, has a greater imagination and varies his thoughtful compositions more than either Cuyp or Hobbema, penetrating with his clear observation even the smallest detail of his landscape. Jacob Ruisdael is well represented in our exhibition. "The Windmill" (lent by Mr. and Mrs. Edgar B. Whitcomb, Detroit) and the "Cottages Near a Pond" (lent by the Ehrlich Galleries, New York) show his

earlier style, when he concentrated upon a near-by view of nature with simple motives taken from the dunes or canals near Haarlem. A marvelous distant view of Haarlem from the dunes of Overveen (lent by Mr. August Berg, Portland, Oregon), in which he shows almost a bird's-eye view and gives a large rendering of the movement of the clouds, is an example of his style in the sixties. Between these two phases seems to lie the period when he traveled to the German border and painted the views of Westphalia and of the Castle Bentheim, (lent by Mr. F. Kleinberger, New York) on the Dutch-German frontier. There he became aware of the charm of deep forests which could not be found in his

(Continued on page 9)

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Dutch Painting in Loan Show at Detroit Museum

(Continued from page 8)

flat Holland, and with certain motives like the timbered frame houses with high roofs and the water mills ("Forest Scene," lent by Mr. and Mrs. James S. Holden, Detroit), motives which Hobbema imitated. The grandiose composition of "The Cemetery at Amsterdam" (in the collection of the Institute) may be said to represent the greatest effort of the artist in the combining of a poignant realistic rendering with the romantic, melancholy sentiment which is characteristic of his art; while the "Stormy Sea" (lent by Mr. and Mrs. Ralph N. Booth, Detroit) shows that in the field of marine painting Ruysdael was also an original and imaginative artist.

To these three foremost representatives of landscape art in the period of Rembrandt—Jacob Ruysdael, Hobbema, and Cuyp—must be added, as masters of seascapes, the names of Willem van de Velde the Younger ("Sailing Vessels" lent by Mr. and Mrs. Ralph H. Booth, Detroit) and Jan van de Capelle ("Marine" lent by Mr. and Mrs. Ralph H. Booth, Detroit), both somewhat related to Cuyp in the quietness and harmony of their compositions, although their atmosphere is less golden than his.

As in genre painting, the art of these masters developed out of the less sophisticated, simpler and more realistic style of the Frans Hals period, as illustrated in the work of Jan van Goyen and Salomon Ruysdael, the uncle of Jacob. In motives these artists selected the most unassuming

spots of the flat Dutch landscape—the meadows and canals—developing for the first time the painting of a large expanse of sky with the silvery, misty tone characteristic of Holland. Their landscapes are more delicate in outline, more open in composition, and

less massive than those of the later periods; their color scheme is cooler and more monotonous, and in technique they are more impressionistic and at times quite related to some of the modern landscape artists, whereas the technique of the artists of the Ruysdael epoch may be better compared to that of the Barbizon School. With the important part which the water, the canals and the sea play in Dutch landscape, marine painting was already developed to a high degree in this period. We find in our exhibition three seascapes most typical of the style of the Frans Hals period, all three by Abraham van Beyeren, "Rough Sea with Sailboats" and two "Marines" (lent by Mr. and Mrs. Ralph H. Booth, Detroit), who is better known as a master of still life painting. The dramatic style of these paintings, in which the movement of the water is depicted in a manner similar to the rapid conception of

Frans Hals's brushwork, is in strong contrast to the stillness and depth of the seascapes by William van de Velde and Jan van de Capelle.

It is typical of Dutch art that we never find landscapes without figures. The solitary landscape was developed only in the XIXth century and would not have accorded with the optimistic viewpoint of the Dutch masters, who had just then rediscovered nature. Even Jacob Ruysdael did not dare to leave the figures out of his scenes, although he often used them—but only in smallest size—as a contrast to the immensity of space. It frequently happened that landscape artists were not good figure painters and had to use other artists to paint the *staffage* as in the case of Jan van der Heyden (in his "Street Scene," lent by Mr. Louis Mendelssohn, Detroit) and Jan Wynants (in his "Landscape with Figures" lent by Mr. Benjamin Siegel, Detroit), with

(Continued on page 10)



"GAME OF CARDS"

By DE HOOCH

Lent by Mrs. Joseph J. Kerrigan to the exhibition of Dutch painting at the Detroit Museum

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"TWO BOYS HUNTING"

By NICOLAES MAES

Lent by the Howard Young Galleries to the exhibition of Dutch painting
at the Detroit Museum

Loan Exhibition of Dutch Painting At the Detroit Institute of Arts

(Continued from page 9)

whom Adriaen Van der Velde, Wouwerman, Lingelbach and others collaborated. We find a number of artists on the other hand who were particularly talented in the painting of figures in landscape scenes. With them the *staffage* usually plays the more important part in their own landscapes.

Rightly famous for this type of landscape art in which the painting of the figures is highly developed are Adriaen Van der Velde (whose "Pasture Scene" is lent by the Van Diemen Galleries, New York) and Philips Wouwerman ("Horseman with Women and Children" and "Farrier Shoeing a Horse," lent by Mr. Henry Blank, Newark, New Jersey; and "Hilly Country," lent by

Messrs. Boehler and Steinmeyer, New York), the first usually painting scenes of cattle and shepherds in repose, the second vividly depicted episodes from the life of horsemen, in infinite variety. Both artists are well represented by landscapes with exquisitely executed *staffage* whose careful study will be well rewarded.

But there are other artists also, such as Claes Berchem (represented by a "Hunting Party" lent by the Ehrich Galleries, New York, and by "Pastoral Landscape," lent by Mr. Louis Mendelssohn, Detroit) and Jan Both (whose "Mountainous Road with Figures" is lent by Mr. and Mrs. Ralph H. Booth, Detroit), who excelled in placing their figures in a most natural manner in richly composed landscapes, striving in the golden tone of their

skies for the brilliant luminosity of Cuypp's atmosphere.

It would be impossible, however, to characterize in a short space all the artists represented in the exhibition, which comprises more names than any other so far held at the Institute; for no other country or period has been so rich in artistic individualities, or created so many excellent works of art worthy of our interest and enthusiasm. The wealth of personalities, less bound by a common convention or school than in the Latin countries, is one of the strong points of Dutch art and characteristic of its Teutonic origin. We are told that at this period, in the small space which Holland comprised, there lived nearly three thousand painters and that every fourth or fifth man was an artist. Of course there were good and bad painters as at other periods, and even the good painters did not always paint masterpieces. But altogether, the variety of invention, the taste in composition and

(Continued on page 19)

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EXHIBITIONS IN THE NEW YORK GALLERIES

LOAN COLLECTION OF
CHILD PORTRAITS BY
OLD AND MODERN
MASTERS
Marie Sterner Galleries

Mrs. Sterner is ushering in the fall season at her new galleries with a group of paintings, drawings and prints inspired by children. Old and modern masters share the honors, the exhibition ranging in quality from Greco's "Boy Blowing Charcoal," loaned by Mrs. Charles S. Payson, to engaging trivialities fresh from Paris. In subject matter also there is great variety. There are solemn Gallic infants in frilled caps, little girls with nurses, hilarious, ragged, gamins and a troupe of bona fide jeune filles. On the other hand, there have somehow strayed into this galaxy of innocence several young girls by Jullienne and Marie Laurencin whose meditative sadness appears inspired by the derelictions of the opposite sex, rather than by strictly infantile sorrows.

The clou of the exhibition is undoubtedly Greco's "Boy Blowing Charcoal," an early, but very interesting canvas. The brush work has the flame-like alternation of light and shadow characteristic of the artist but the sturdy form of the boy scarcely predicts the attenuations of later masterpieces. The glow from the charcoal is reflected in spots of red on eyelids, cheeks and nose, casts stripes of black upon the yellow blouse, throws one of the finely modeled hands full into the light, the other in deep shadow. The hands grasping the charcoal are firm, earthly hands, with no suggestion of those tapering anguished fingers that seek feverishly in the great paintings of later periods. Yet the brush work itself suggests mysticism and aspiration.

Next to the Greco hangs a little Goya, also loaned by Mrs. Charles S. Payson and entitled "Child Holding Sheet of Music." It is a charming painting of satiny blooms and great velvet eyes, though both brushwork and color lack the magic sparkle and animation which the master imparted to his finest works. Also in this room, which is dedicated to the old masters, is a large canvas by the French XVIIIth century Maubert, entitled "Children with Nurse." The ebony hues of the negro attendant make an attractive foil to the fair beauty of the children, who though obviously "posed" have no hint of saccharinity. Of the English school is a "Head of a Girl," in profile view by Francis Cotes, a sincere and pleasant, if not very striking work.

Some of the most charming depictions of children are to be found in the relatively small modern French group. There is a dreamy head by Carrière; a gay Pissarro water color of children and swans and two rather late Renoirs, which, though of minor importance in the list of the artist's achievements, sing with his love of youth. The most interesting of the strictly contemporary works are by Luka and Minkes. The Luka, which has been lent from the Chester Dale collection, is devoted to a most seductive infant in amazingly fluted cap, clasping a spray of exquisitely painted flowers. On the other hand, a welcome note of pungency and sly humor lurks in the Minkes group of gloomy children, huddled beneath their bulky preceptress. There are a number of good Laurencins, all rather beyond the age limit. Among these, the "Jeune Fille à la Colombe," from the Chester Dale collection, is the most ingratiating.

Among the Americans, there is much technical virtuosity, but far less esprit than in the French group. There are a number of highly proficient and decorative child studies, among them Bellow's "Jean" lent by Stephen C. Clark, two colorful Henris, lively gamins by Jerome Myers and "The Trapper's Daughter" and "The Blue Boy" by Luks. For sheer fun one turns to Lauren Ford's "Christmas" a very busy picture with flowered Brussels carpet, Victorian knickknacks, toys and Christmas tree and a tired mama and papa sunk in their chairs by the fireplace. Cranmer Greenman in "Child Drinking" and "Acrobat" is another lively one, who makes his statements with freshness and individuality. Mary Cassatt's "Fille tenant son petit chien" somehow misses fire. Both coloring and modeling are below her usual level and one turns to the etchings and crayon drawings in the inner room for her genuine flavor. On the other hand, Whistler is at his most effective in the striking contrasts of

black hair and filmy white dress in the "Girl" from the Chester Dale collection. A portrait by Robert Weir, father of Alden Weir ranks as an artistic curiosity, while an extremely poor Arthur B. Davies might well have been omitted from the show.

Augustus John's "Group of Children," formerly in the Quinn collection, is the most striking item in the small English group. Also by John are several drawings that are felicitous and economical in statement. A group of portraits by Lintott, an artist highly esteemed in England, scarcely explain his vogue. They are pleasing and competent, but nothing more.

Simkha Simkhovitch, a Russian artist who has been working in America during the past few years, is represented by a group of attractive child portraits, chiefly notable for their clever escapes from hackneyed formulas in this genre.

Those loaning works to the exhibition include Mrs. Charles S. Payson, Stephen C. Clark Esq., Mrs. Charles H. Sabin, Mr. and Mrs. Chester Dale, Mrs. Jack Straus, Mrs. Thomas R. Coward, Miss Irene Weir, and Mrs. E. L. Winthrop.

THOMAS H. BENTON
Delphic Studios

Thomas Benton has been on a voyage of exploration through the South. As discoveries the results are unimportant for he has followed well-traveled roads and the cotton fields,

lumber camps and hills have served as the subjects of innumerable verbal and graphic reports. The subject matter, except as a convenient peg on which to hang a series of paintings and drawings, is therefore of comparatively minor interest. It is true that he has made a most careful and realistic study; that he presents his material with a fidelity from which all the usual sentimentality has been wiped off but it is not for that his work is especially remarkable. The drawings are more than faithful renderings of particular types or places; in fact the only complaint which can be made is that the subject matter sometimes confuses the main issue. For Benton has produced a series of works which stand on their own merits; they have no need of titles or romantic associations. It is not necessary to know the South or to be interested in its laborers to appreciate the value of his work. His drawings have the universal quality which distinguishes all art that approaches greatness.

It is probable that Benton was keenly interested in his subject and that his primary intention was to draw things as he saw them. He may very well have intended a graphic portrayal of racial characteristics and social conditions. If so he has succeeded admirably but it is our good fortune that he has done more than that.

In the exhibition the drawings are grouped under several heads, "King Cotton," "The Lumber Camp," "Holy

Roller Camp Meeting" and "Coal Mines." Most of them, there are over one hundred, are in black and white or sepia but a few are painted in water color and there are also five or six canvases. The classification by subject matter gives the show an ethnological interest but the spirit which Benton has put into his work refuses to remain within bounds and so makes the exhibition an esthetic unit.

WILLIAM MALHERBE
Durand Ruel Galleries

Mr. Malherbe, a frequent exhibitor at the Paris salons, is chiefly interesting as a painter in brilliant light. His effects, dependent almost wholly upon tactful rendering of high keyed values tend towards unevenness. Malherbe is not always guided by an infallible taste, with the result that some of the paintings in his exhibition appear blatant and forced, while others are genuinely happy and spontaneous. In the "Portrait of Mr. C. A. W.," where the values fail to relate themselves and achieve harmony, the entire composition becomes soft and spineless. On the other hand, the "Femme à l'Ombrelle," one of the most daring of his visions in light, is unified both in design and color.

Landscapes, figures seen in the hot sun of Southern parks and gardens, still lifes and a few nudes make up the exhibition. Among the most successful works on view are No. 29, a still life of bright fruit and straw hat done with a Van Gogh like brush stroke; No. 61, a landscape of more than usual solidity, and No. 48, "La Siesta," a small, but interesting nude.

ERNEST PEIXOTTO
CARLE J. BLENNER
Grand Central Galleries

Mural paintings by Ernest Peixotto, for the residence of Mr. and Mrs. John C. Cravens of Pasadena, are now on view at the Grand Central Galleries. The panels, done in quiet tones of green and brown, carry out the formal style of the French XVIIth century in which the mansion is conceived. The ensemble consists of eleven panels, intended to act as a tie between the formal gardens overlooking the Arroyo and the interior of the house. The large central mural, measuring 21 x 10 feet, has been designed to give as much added width to the room as possible and is designed as a wide garden perspective, laid out in the manner of Lenotre with broad parterres, fountains, grottoes and pools, walled in by a tree avenue and leading to a chateau seen in the distance. Its motives are continued in the panels that flank it at either side but, at the ends of the room, the foregrounds are brought closer and larger in scale. In addition to the actual paintings, a small scale model has been set up at the Grand Central Galleries, showing the effect of the murals in their setting of warm Trianon gray woodwork.

Also on view at these galleries are numerous colorful flower paintings by Carle J. Blenner, including several overmantel decorations. Mr. Blenner has no horticultural favorites and almost every specie of blossom may be found among his forty canvases. The paintings will please both devotees of naturalism and the conventionally decorative.

(Continued on page 12)

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EXHIBITIONS IN NEW YORK

(Continued from page 11)

NISHAN TOOR
Ferargil Galleries

The exhibition of sculpture by the Armenian artist, Nishan Toor, which was announced in a recent issue is now open at the Ferargil Galleries. It is the first show to be held in the remodeled sculpture room.

About thirty pieces, some of them duplicates or studies, are shown, portraits, figure compositions, architectural details and small porcelains. The show contains great variety within small compass both in manner and quality. Two wall fountains, small scale studies for out-door pieces, are skilfully treated with flat decoration; the portrait of Doris Canfield is a quite successful piece of characterization; "Effort," a small bronze representing a man carrying a heavy load in one hand, is simply modeled and splendidly composed.

There are a number of stylized works in the exhibition and these are only moderately successful. Toor seems to follow a method prevalent among modern sculptors of simplifying and conventionalizing everything but the hands and faces of his figures. In these, perhaps to please the public, perhaps because "modernistic" forms are not the sculptor's natural means of expression, the familiar vacuity peculiar to academic sculpture appears.

GEORGINA KLITGAARD
Rehn Galleries

Paintings and water colors by Georgina Klitgaard may be seen at the Rehn Galleries until October 26th. Most of the paintings are of New England landscapes put down with the clean cut, precise technique which

has become familiar. Something of the caution of the New Englanders appears in the canvases, a restraint which occasionally produces a sense of dryness rather than of reserve. But in all of the exhibition there is a refreshing sincerity; the pictures may tell a modest story but it is well and simply told.

JAMES McBEY
Knoedler Galleries

Although occasional portraits by McBey have been seen in New York before he is still best and most favorably known for his etchings. The present exhibition includes twelve portraits of men, women and children, capably done but probably of more personal than general interest. By far the best portrait in the group is that we illustrate in this issue of Sir Harry Lauder.

JACK VAN RYDER
Montross Gallery

Now Mr. Van Ryder is a cowboy who has chosen to paint. Whether wisely or not is perhaps beside the question. He dips his brush in sapphire blue and rose, paints mountains and giant cacti, sunrise and sunset on the desert, cliffs stained by amazing tones. All these things have inspired Mr. Van Ryder with poetic emotions, but he as yet lacks the technique to communicate these emotions in their subtler shadings. Many of the oils are of the type that would do nicely for reproduction on popular calendars. The small group of watercolors are tight in handling and, like the oils, fail to realize that the desert is a mosaic of myriad tones, rather than a symphony in rose and blue.



PORTRAIT OF SIR HARRY LAUDER

By JAMES McBEY

Included in the current Knoedler exhibition

ARTISTS OF THE LYME
SUMMER COLONY

Macbeth Galleries

Artists (mostly Academicians) who hie themselves to Lyme during the summer months provide the material for the second of the season's exhibitions at the Macbeth Galleries. The craftsmanship displayed is full of polite competence, expressed in New England scenes, paintings of boats, one or two portraits and chronicles of Bermuda, France and Italy. The most striking canvas in the exhibition is Eugene Higgins' "Convicts," which, with its leaden cliffs and straining bodies, stands out boldly in a group of canvases that seem bent on being highly agreeable.

A high degree of technical virtuosity is found in Edward Volkert's "Wooding It." Sunlight sifting through autumn leaves and resting on the glossy backs of oxen is most capably painted. Ivan Olinsky contributes to the exhibition a characteristic portrait, entitled "The Green Hat." Percival Rousseau is present with one of his popular dog subjects; Guy Wiggins does an old-fashioned bouquet with considerable gusto.

Other artists represented in the showing are Thomas Watson Ball, Frank A. Bicknell, Margaret Cooper, William Chadwick, Charles Ebert, Will Howe Foote, Wilson Irvine, Henry R. Poore, Henry Bill Selden, Gregory Smith, Charles Vezin, Robert Vonnoh and Harry L. Hoffman.

GALLERY NOTE

Miss Hannah Counihan, who for the past fourteen years was associated with the Anderson Galleries, is now connected with the Rosenbach Galleries at 202 East 44th Street.

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**Knoedler Galleries
to Hold Renoir
Exhibition**

An exhibition of about fifteen unusually fine Renoirs will open at the Knoedler Galleries on November 11th. The group will include several pictures which have been illustrated by Faure and others as among Renoir's most notable canvases.

**POLAND ACQUIRES
RARE CARPET**

Few Persian carpets have a history like that of the Visir Kara Mustapha, which belongs to the cinquecento and is seven and a half meters in length and four meters and a half in width, and is decorated with hunting scenes.

During the siege of Vienna, in 1683, Kara Mustapha had it in his possession and used it in his tent. When the Turks were conquered under the walls of Vienna by the King of Poland, Jan Sobieski, the carpet was brought to the Castle of Willanow, near Warsaw, where the Sobieski had their summer residence.

A century ago this castle passed into the possession of the Potocki family and one of the Counts Potocki made a present of the carpet to his cousin, Count Saverio Brabicki. By this time the historical carpet was well known to all the art dealers in Europe and large sums were offered to Count Brabicki for its purchase, all of which were, however, contemptuously refused. His son Adam, who succeeded him, was not so unwilling to treat with purchasers and opened some negotiations with an English dealer who offered him twenty thousand pounds for his treasure.

When the Polish government heard of this impending transaction the sale of the carpet and its exportation was prohibited. Count Adam Brabicki has therefore been obliged to sell it to the Historical Museum of Poland for the sum of 860,000 zloty.—K. R. S.

**CLEVELAND GETS
ROMAN STATUE**

(Continued from page 3)

incessant din of chariot wheels on the rough streets—all the clamor of his crowded life have left its mark upon him.

He does not stand with the confident grandeur of the familiar statue of the Emperor Augustus. He does not have the bland air of all-is-well so characteristic of our modern civic art, which after all is based on the more placid Roman types. The figure, slightly stooped, is clad in long, full toga. It is carved with Greek mastery and yet more restlessly, with deeper folds and more variety of shadow in the rippling surfaces.

Here is a reality; here is a man who has within himself all the stresses and strains of that great, growing world. One look at this Roman portrait tells more about the inner struggle of the time in which he lived, 27 B.C. to 14 A.D., than any mere written statement of facts, however full.



PORTRAIT OF A ROMAN STATESMAN, 1ST CENTURY
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CRITICISME AS
SHE IS WROTE

Not infrequently a new genius bursts upon us, heralded by the acclaims of the French press. The genius, either an American who has failed of recognition at home but plans a return engagement, or a Frenchman who plans to make the American tour, invariably secures a book full of critical notices which would embarrass a Rembrandt or bring a modest blush to Titian's cheek.

It is some years since we have been solicited by any of the "leading French journals of art" to supply them with names of American painters who, for a price, would like to have their works published and "criticized." But evidently the practice continues. Sometimes the artist is asked only to "co-operate," sharing the expense of publication; sometimes they quote terms in a very business-like manner. It is said that once, and this not so long ago, the scale was quite definitely fixed, so much for a favorable notice, a little more, since suspicion might be aroused by too universal acclaim, for an unfavorable one. Naturally, the unfavorable notice was more costly since, in order to write it, the critic would be compelled to gaze upon his client's work.

Frequently, too, the bursting genius announces the purchase of one of his works "for the State, by the Luxembourg." Now it is certainly no disgrace to have a picture in the Luxembourg, almost every French artist of note has been represented there, but it should be understood that the Luxembourg is not a selective institution. It tries to make its collecting of con-



"CHURCH INTERIOR"

Lent by Mr. and Mrs. Ralph H. Booth to the exhibition of Dutch painting
at the Detroit Museum

By EMANUEL DE WITTE

temporary art as comprehensive as possible and is particularly lenient to foreign painters. It does not pay high prices as a rule, but the American in Paris who wants to impress the folks at home usually has no difficulty in selling a picture to the Luxembourg if he is content to accept about twenty-five dollars for his canvas. The subsequent announcements in the American papers of the honor which home talent has won do not mention such vulgar matters as price, nor will the painter seek to sell his wares here at Luxembourg prices.

To persons who are familiar with the situation it is more comic than otherwise and French newspaper criticisms have long since failed to create anything but amusement, but unfortunately the matter does not end there. To many people a critic is still thought of as an honest man whose opinions are the result of long and patient study and experience beyond that possible to the layman. The printed word, too, still has power to convince. Such people cannot always distinguish between the man who, however mistaken he may be, tries to do an honest job, and the man whose pen is for sale. That fact unfortunately makes it possible for a painter without the slightest claim to distinction to impose himself upon the credulous and to sell his worthless canvases.

Perhaps while our government is wrestling with the tariff some provision might be made for the analysis of criticism and the imposition of a heavy duty upon the false variety. Or it might be enough to insist that the price be plainly marked at the end of each paragraph.

The results would be even more amusing than under the present system. We should, for example, read that "M.— paints with an élan, a distinction, a golden, glorious warmth of tone which illumines the galleries where his work is shown with an incomparable radiance." (50 fr.)

How much more clear that is than the current examples which we quote in part:

" . . . paints nudes in the open air with a singular masterships. The harmonies of the flesh and scenery are exquisite. The very simple the body. . . . This happy feast of tone, supported by an acute truth, is a great art."

Or "A set of colors without brightness, one would say voluntarily attenuated, a play of softened light expiring, not on this side, but beyond the very objects which it penetrates. . . . It goes so far as to move the soul and expands itself in such a luminous reality as is called vibrations."

Clearly one should always ask, "What price glory?"

MUSEUMS AND MASTER-
PIECES

Museums' officials are slowly beginning to face the problem of the average gallery goer. For a long time it seemed sufficient to both directors and public that the man in the street be allowed to wander in the marble vastnesses of the great museums, dutifully pausing for his half minute before every picture, until finally overcome by "museum fatigue." The museum has been, despite its democratic origins, run on the aristocratic theory. The specialist and the connoisseur could come and profit. The clerk and

small tradesman were left to wander like innocent lambs among galleries whose uncharted wildernesses gave but little inkling as to the great, the near great and the mediocre. In our own Metropolitan Museum, he might pass casually by a Rembrandt portrait and stand for rapt moments contemplating the satiny flesh of a Bouguereau nude quite unaware of the sacrilege. In the Antwerp Gallery, he might gaze reverently at the flamboyant decorations of Rubens and scarcely see the exquisite little "St. Barbara" of Van Eyck. In the Dutch galleries he might while away an afternoon among the innumerable depictions of syndics and guilds, and save for the conspicuously placed "Night Watch" give but a passing glance to the glories of the Netherlands.

But the directors of our great museums are beginning to realize that their duties are not confined to acquisition and preservation. Though it be more agreeable to study the culture of the ancient Egyptians than to face the limitations of the half-educated democrat, the man in the street can no longer be casually dismissed. If he lacks knowledge and intuition to tell him when he stands face to face with a masterpiece, something must be done about it. At a recent meeting of the International Museums' Administrators, a resolution was made by Doctor Sotomayor of the Prado that great paintings should be so exhibited that they cannot be overlooked by any visitor to the museum. Director Friedlander of the Berlin Museum, Professor Gluck of Vienna, Verne and Guiffrey of France and Ojetti of Florence seconded the resolution. Lesser examples by the great masters and more important paintings by artists of second rank are under the new dispensation to be hung so that they cannot draw away the attention of the observer from the really important offerings.

Such a resolution as this, sponsored by the leading men of the museum world, is an advance of the first importance in museum administration. It is of far greater educational value than the mere issuing of bulletins, the hold-

ing of museum lectures, the organization of study groups. These activities reach only the upper layer. America has been the leader in efforts to popularize the museum but it has apparently taken the great European leaders to advance a method, so fundamental, yet simple, that it has never occurred to the somewhat complex minds of those in charge of our museums.

BOOKS

COROT

By Julius Meier-Graefe
Berlin: Klinkhardt & Biermann
and Bruno Cassirer

The well known German writer on art, Mr. Julius Meier-Graefe, whose *Renoir* was the art book of the last season, presents us this year, just in time for the Christmas season, with an equally fine and important work on Corot. As in the *Renoir* book he showed the two sides of the master, the one beloved by all the rich patrons and lovers of art and the other, the rejected one, revealing *Renoir's* immortal greatness, so also in his *Corot* the two souls in man, of which Goethe speaks in his *Faust*, are plainly brought out. He shows the "charming" Corot of the dancing nymphs under fairy trees in the silver of a half-misty atmosphere, the Corot of the "lovely" pot-boilers, and, in contrast with him, the great Corot of the figure work and also of the earlier landscapes in which he was the pioneer of the art of the modern landscape painting.

Thus, Meier-Graefe, for the first time, weighs Corot's very extensive oeuvre in the balance of the severest but at the same time most sympathetic and understanding criticism and, as it were divides the goats from the sheep, certainly not to the detriment of the artist, whose immortality in his best work, on the contrary, is emphasized through this very treatment. It is a book which touches art as well as human phenomena and will, therefore, give to all readers much food for thought. The numerous plates, well chosen and excellently reproduced, contain the master's most beautiful paintings.

OBITUARY

H. I. MARLATT

Funeral services for H. Irving Marlatt, landscape and portrait painter, who died on October 10th at his home at 28 Chester Street, Mount Vernon, will be private, according to the *New York Sun*. He was prominent in art circles throughout the country. Mr. Marlatt had been in ill health for the last year.

His paintings are numbered among practically all of the larger collections in this state, and many of them are included in private collections in all parts of the United States. Many of his works took for their settings sections of Westchester county. He also painted numerous scenes in Pennsylvania and these called forth much praise.

Many of the cover illustrations appearing on the *Literary Digest* were the works of Mr. Marlatt. There is a large painting of a landscape in Pennsylvania, which Mr. Marlatt did, hanging over the fireplace in the Public Library at Mount Vernon.

The painter was born in Woodhull, New York, and had resided in Westchester county for twenty-two years. He was a former member of the Salmagundi and National Arts clubs of New York and the Arts Club of Cleveland. He is survived by his wife and a daughter, Miss Frances Knoche Marlatt.

LONDON LETTER

Many Masterpieces Sent to Brussels Exhibition

Shaw's "Woolworth Exhibition of Pictures"

The National Loan Collection
Good Modern Silver Now in Demand

By LOUISE GORDON-STABLES

There is no doubt that we are inclined to exert ourselves to a far greater extent in the cause of providing a representative contribution to foreign exhibitions of ancient art than to those of modern work. I am often painfully reminded of the poor show we made in Paris some five years ago in connection with the Exposition des arts decoratifs, and like to erase the memory with thoughts of the brave show we so often make with our old masters under similar conditions. Brussels is now congratulating herself on the fine collection of the work of the British School that we have sent over for the exhibition organized by the Anglo-Belgian Union and opening in the middle of October. It is not often that Hogarth's "Conquest of Mexico" is seen out of the privacy of Lord Ilchester's own gallery, while other well-known collectors such as the Dukes of Abercorn and of Devonshire are loaning famous canvases that the public seldom has the opportunity of studying. It has been agreed on all sides that the generosity shown by Belgium last year in lending her priceless Flemish masterpieces should be reciprocated with a similar spirit; hence the co-operation of practically all our leading museums throughout the kingdom as well as that of the most important of our private owners.

The most amusing incident of these opening weeks of the art season has been the instigation of Mr. Bernard Shaw of a "Woolworth Exhibition of Pictures," that is to say, of pictures all priced at a modest £5 apiece and all by the same flower painter, Mrs. Harvey. The notion arose out of a statement made by Shaw as to the wisdom of the modern artist treating his wares as those of an ordinarily fairly paid manual worker, not asking for them a figure which shall place them beyond the reach of the ordinary purchaser, but pricing them at a fair return upon effort. What is a fair return is a question which has roused C. R. Nevins to a holy fury. He declares that such a proposition is tantamount to requesting Shaw to price seats at his plays at a mere sixpence apiece, and a very lively and amusing controversy has resulted, in which artist and playwright have bandied personalities much to the amusement and entertainment of the public. At all events the exhibition has brought about the sale of practically all the exhibits and aroused an attention which is bound to have further developments. If only to help the artist pursue his experiments and researches, such an exhibit as this is extremely valuable.

Royal encouragement was accorded to the National Arts Collection Fund by the invitation which was extended to members by the King to visit a collection at Buckingham Palace. Such collections represent the acquisitions of a long line of collectors, endowed both with the opportunity to become acquainted with the best art of their own and of past eras and with the means to gratify their artistic predilections. Though now and then separate items are loaned for exhibition, such occasions do not convey any general idea of the character of a superlatively fine collection.

The National Art Collections Fund, by the way, is responsible for the National Loan Collection, which is, after a tour in the provinces of the British Isles, now on a visit to Canada. The Collection, mostly the gifts of a number of generous private owners, contains interesting examples of the work of such men as Rubens, Van Dyck, Teniers, Guardi, Cuyp and Metsu, as well as a number by the British portraitists.

The depletion of our store of antique silver—it is reported that as much as £100,000 was purchased this season by Americans alone—is having a most beneficial effect upon the work of our modern designers. Not for many years has there been such a demand for

ITALIAN LETTER

Abbey of San Godenzo Restored

Prizes Offered in International Exhibition

Poster Competition Announced

By K. R. STEEGE

Not far from Florence rises the venerable Abbey of San Godenzo, a famous Benedictine edifice and one which was closely connected with the life of Dante. It was here in the springtime of 1302 that the great poet, an unhappy exile, found a refuge and invited to meet him as many of his fellow exiles as could come. In those days the Abbey was flourishing, for it was only after the devastation of war and the vicissitudes of time that it fell into ruin.

Thanks to the energies of the present regime in Italy, repairs have been going on for some time, and now the church is more or less restored. Recently a special Sunday service was held there, and many important personages assembled and listened to a most interesting address.

This was also the occasion on which the beautiful work in mosaic, a gift of Signor Mussolini, was unveiled. It is from the design of a Florentine artist, Professor Giuseppe Cassioli, whose family have been painters for generations. The work was faithfully executed in glass of Murano, and forms an ornament of rare value in the ancient church. It represents the glory and the coronation of the Virgin Mother, but it has several other parts. One of them records the principal event in the Catholic Church year, the Conciliation between the Holy See and the Italian state, with the symbol of the cross illuminating the papal arms and those of Italy, entwined between two angels. At the bottom are representations of Saint Peter and Saint Paul.

At the top is seen the mystical dove from which proceed rays of golden light. The bird appears to be suspended on a background of limpid sky surrounded by the symbols of the four evangelists. The large mosaic in the lower center represents the last scene of Dante's vision at the conclusion of the Divina Commedia, with the figure of the Virgin Mother, surrounded by clouds of angels, seated on a throne in the act of being crowned by the Redeemer.

Lower down are many figures of saints, among them San Bernardino, who, kneeling, is declaiming some of the cantos of the poet, and in the front of the group is Dante himself with the pages of his book open before him.

At the XVIIth biennial show of international modern art the Adriatic Society of Electricity will offer a prize of 25,000 lire for a series of six engravings on copper. These are to have for their subjects the great hydro-electric plants created in Italy in recent years. The artist may develop according to his choice either their landscape effect, the activities of the workmen or other mechanistic themes.

The Industrial Port of Marghera offers a prize of 5,000 lire for a medal of the institution to commemorate the development of the port. Only the clay model of the medal must be entered and this must be not less than forty centimeters in diameter with a statement of the amount it must be reduced in order to conform to the required size—four centimeters in diameter—which is that of the ancient Venetian *oselle*.

The Governorship of Rome has given notice of a competition among Italian artists for a poster of the First Quadrennial Exposition of National Art, which will be held in Rome in 1931. The winner will receive a prize of 8,000 lire, and to the four next best designs will be given a consolation prize of 500 lire each. The designs must be sent in before the 31st of December, 1929, to the Palace of the Exposition in the Via Nazionale, Rome.

good modern plate, and the impetus is bringing forward a wealth of new ideas, so that silver is rapidly coming into line with other decorative accessories for the home. We are producing what we may call "period silver" that is bound to take its place with the output of the great silversmiths of the past, and there are names which will in time become as famous as that of Lamerie himself.

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FOREIGN AUCTION CALENDAR

BERLIN

Cassirer-Heibing
November 5—The art collection of the late Wilhelm von Bode.
November 6—The collection of Freiherr Alfred Lanna.
November 6, 7—The Murray collection of Florence.
November 8—The library of the late Wilhelm von Bode.

A. Wertheim

November 12—Masterpieces of XIXth century painting.
November 13—Fine Oriental rugs.

Rudolph Lepke

November 19—A Vienna collection of paintings by old masters.

MUNICH

Hugo Helbing
November 19, 20—Furniture and paintings from the Fritz Closs collection.

VIENNA

Dorotheum
October 24-26—Japanese and Chinese color prints, wood cuts, etc.
October 28-30—Italian furniture, glass and silver.

LONDON

Christie, Manson & Woods
November 5—The valuable contents of Hurstmonceux Castle.

Sotheby's

October 21-23—Printed books and a few manuscripts from the Murray, Benson, Tonge et al collections.
October 22—Engravings and drawings from the Nicholls, Oliver, Langman et al collections.

AMSTERDAM

A. G. C. de Vries
October 29—French and English engravings of the XVIIIth century, the collection of an amateur.

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC.

30 East 57th Street

October 15-19—Antique furniture, fabrics, rugs and objects of art, the property of the estate of the late McDougal Hawkes, sold by order of the executor, Mr. Ormond G. Smith and property of the estate of the late Agnes C. Rice, sold by order of Charles M. Rice and Henry Rice, executors. Included are collections of Mrs. H. E. Verran and Miss Christina McGill, with additions.

October 22, 23, 24—A portion of the library of Albert M. Todd, sold by his order.

October 22-26—Fine period furniture and an important collection of interior decorations, property of the estate of the late F. N. Dowling.

October 16-19—Collection of antique Engr.

BROADWAY ART GALLERIES

1692 Broadway

October 16-19—The balance of the furnishings of George L. "Tex" Ricard; also furnishings of Judge Mitchell L. Erlinger.

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October 16-19—Household furnishings.

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October 16-19—Collection of antique Engr.

lish furniture and silver sold by order of L. Rapstone of Hull, England, and others. Also a selected library of books.
October 25, 26—A collection of Oriental rugs, sold by order of a well known New York importer.

RAINS GALLERIES

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October 17-19—Rugs.

SILO GALLERIES

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October 18, 19—Water colors and oil paintings.

October 24-26—Furniture.

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COMING AUCTION SALES

American Art Galleries

DOWLING COLLECTION

Exhibition, Oct. 19
Sale Oct. 22-26

Two fine old English paneled rooms in oak are features of the F. N. Dowling collection which will be placed on exhibition at the American Art Galleries on October 19th for dispersal October 22nd to 26th during the afternoon, by order of the co-trustees, George J. S. Dowling and the Central Union Trust Company of New York.

The collection is rich in English, French and Italian period furniture, and the textiles and tapestries are particularly fine. The large group of lamps, porcelains, and decorative objects swell the catalogue to almost 2,000 numbers. Hand-blocked linens, chintzes, cretonnes, damasks, velvets and other fabrics cover more than 500 items in the catalogue, occupying the first and third sessions, October 22nd and 24th. English, French and Italian furniture and decorations will be disposed of in the second, fourth and fifth sessions. Included are some very fine porcelains and clocks.

One of the oak-paneled rooms, about 1670, was removed from Lower Hall, Liversedge, Yorkshire, built in the time of Charles II. Still finer is the Eliabethan carved oak room from Thurston Hall, Norfolk, dating back to about 1600.

The tapestries include a Brussels silk-woven "Pastoral," of the early XVIIIth century in blues, greens, tans and ivory; a Louis XVI Aubusson tapestry, "Archery Practice," and a Flemish Renaissance animal tapestry, late XVIth century.

A William and Mary oak chest-of-drawers, about 1700, enriched with square hobnailed bosses, an English XVIIIth century decorated oak chest, with bone marqueterie, and a walnut marqueterie library table in the William and Mary taste, but of XVIIIth century German origin, are among the many interesting pieces in the collection.

EMERSON-GEDDES, ET AL AUTOGRAPHS

Exhibition, Oct. 24
Sale, Oct. 30

The Emerson-Geddes, et al, autograph sale in the afternoon of October 30th, after exhibition commencing October 24th, will include autographs of the signers of the Declaration of Independence, presidents of the United States, and prominent participants in the American Revolution, whose letters and documents are of historical importance. The British and continental portion will include letters and documents by David Hume, Leigh Hunt, William Wordsworth, Oscar Wilde, Marquise de Maintenon, Marie de Medici, Marshals of France, Napoleon I, Lord Nelson, Madame de Pompadour, Louise de Keroualle, Duchess of Portsmouth, and the Mistress of Charles II, etc., besides two extremely important letters by Horace Walpole, one on Voltaire, and the other to Mrs. Pope on her assuming the role of Hortensia in a dramatic version of Walpole's Castle of Otranto.

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GOULD-COMSTOCK ET AL PAINTINGS

Exhibition, Oct. 26
Sale, Oct. 30, 31

The works of contemporary American and European painters, representatives of the XIXth century European School and English portrait painters will figure in a collection of paintings to go on exhibition October 26th, at the American Art Association-Anderson Galleries, Inc., Madison Avenue, 56th to 57th Streets, New York City.

for dispersal October 30th and 31st in the evening. The paintings are from the estate of the late Mrs. Charles A. Gould and the estate of the late George C. Comstock, with additions. The subjects cover a wide range, with two very fine marine views and some sporting pictures in oils.

Attributed to Sir Peter Lely is the striking "Portrait of a Lady in Brown." Wearing a rich golden-brown low-necked dress and "choker" necklace of large pearls, the lady is filling a shell with water from the spouting dolphin of a fountain. This important painting is 36 x 45 inches. Among the British painters represented is Sir Thomas Lawrence, whose "Admiral Lord Howe" portrays a waist-length

figure wearing a yellow waistcoat and gold-braided jacket. D. Wolstenholme is represented by a "Portrait of a Gentleman with a Pony and Greyhounds."

Among the French painters in the collection are Corot—"Nymph in Landscape"; Felix Ziem—"Venetian Scene"; and the painting of "The Dauphin", a work of the early XVIIIth century showing a three-quarter length figure in half armor and blue velvet jacket, lined and trimmed in crimson, and decorated with gold braid.

Among the works of Dutch painters are: "Portrait of Seigneur Wachen-dorf" by Jan Antonisz Van Ravesteyn; "The Fishing Fleet" by Hendrik Willem Mesdag; while Sanchez-Perrier's

"Lakeside Landscape" is among the Spanish works.

In the American School are the "Sunset" of George Inness; "Maine Coast" by Winslow Homer; Daniel Ridgway Knight's "Gathering Grapes"; Blakelock's "Landscape, Late Summer"; "Coast Scene" by Twachtman; Emil Carlsen's "Fruit"; John Francis Murphy's "Autumn Landscape"; and Childe Hassam's "A Stroll in the Park." "Spring Landscape" by Theodore Robinson; "Mother and Child" by Bougereau; "Portrait of an Admiral" by J. H. Wright; "Farm Yard Scene" by John Frederick Herring, Sr. and James E. Meadows; and "Sunset on the Lake" by Homer D. Martin are also in the collection.

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**Rare Maillol Statuette
Is Acquired by Houston Museum**

BOSTON.—The Museum of Fine Arts of Houston has added to its permanent collection a bronze statuette by the French sculptor, Aristide Maillol. This statuette, entitled by some "Jeune Fille" and by others "Phryne," was acquired by the Museum during the past year through the funds made available by the Houston Friends of Art.

The statuette is important as only three castings were made. The Houston Museum owns the only copy to be found in this country; the two other copies being abroad, the one in a museum collection, the other in a private collection.

Mention of the statuette and reproduction of it will be found in the small monograph on *Aristide Maillol* by Pierre Camo.

The Fifteen Gallery, formerly of 7 East 48th Street, has moved to a new location at 37 West 57th Street, where it will open its season October 28th with a members' show.



ONE OF A SERIES OF MURALS DONE BY ERNEST PİEXOTTO FOR MRS. JOHN C. CRAVENS OF CALIFORNIA

Now on exhibition at the Grand Central Galleries

**CHANGES IN
CLEVELAND STAFF**

CLEVELAND.—The appointment of Howard Conley Hollis as curator of oriental art at the Cleveland Museum of Art is announced by Director Frederic Allen Whiting. Mr. Hollis comes from Cambridge, Massachusetts, where he has been connected with Harvard

University as assistant in Chinese and as secretary of the Harvard-Yenching Institute. He is a graduate of Harvard, and following his course there, went to China, where he spent three years in Peking studying Chinese.

In taking up the new work in Cleveland he will have associated with him Langdon Warner, formerly field agent for the Museum of Art and latterly fellow of the Fogg Museum for Ori-

ental Research, who will serve in an advisory capacity visiting Cleveland, as he may be required in developing plans for expanding the museum's oriental department.

Mr. Hollis will arrive in Cleveland early this week, accompanied by Mrs. Hollis, and will at once assume the duties of his position.

Just as the museum staff is congratulating itself upon the coming

of Mr. Hollis, word is received from Henry Sayles Francis that he has accepted a position with the Fogg Museum at Harvard University and in consequence is resigning as curator of prints here.

Since coming to Cleveland in October, 1927, Mr. Francis has rendered most efficient service in building up the museum print department and carrying on the activities of the Print Club. He has made a large circle of friends who will deeply regret his departure, but who will also be gratified at the compliment paid him by the eastern institution in making him a member of its staff.

GALLERY NOTES

Mr. Rudolph Bottenwieser of the firm of Paul Bottenwieser, 5 Bellevuestrasse, Berlin has recently returned from Europe and engaged suite 504-506 at the Ambassador Hotel, Park Avenue and 51st Street, where the collection of old masters, in which this firm specializes and which were formerly housed in the Anderson Galleries building, will be shown during the coming season.

Julius S. Goldschmidt of the Goldschmidt Galleries, 730 Fifth Avenue, left Europe on the *Bremen* on October 17th and will arrive in New York on the 22nd. He brings with him a large collection of old masters and works of art which he has acquired abroad during the summer.

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Dutch Painting in Loan Show at Detroit Museum

(Continued from page 10)

color-scheme, the excellent tradition in technique and style shown by the majority of Dutch paintings, and well illustrated by our exhibition, is astounding and the foundation of artistic culture created by this mass of painters must necessarily have been very broad and solid.

Even though the tendencies of our modern artists are in quite other directions—and every epoch has a right to its own style—they can learn much from the self control with which these Dutch masters concentrated upon the field for which they were most gifted, from the modesty which kept most of them poor because they were more interested in their work than in recognition, and from the industry and intensity with which they lived their lives and created their art.

A list of the paintings included in the Detroit exhibition follows:

CLAES PIERREKSZ BERCHEM
Haarlem 1620—Amsterdam 1683

1. Hunting party
Lent by the Ehrich Galleries, New York

2. Pastoral Landscape
Lent by Mr. Louis Mendelssohn, Detroit

ABRAHAM HENDRICKSZ VAN BEYEREN
The Hague 1620 (?) Alkmaar 1649

3. Rough Sea with Sailboats
Lent by Mr. and Mrs. Ralph H. Booth, Detroit

4. Marine
Lent by Mr. and Mrs. Ralph H. Booth, Detroit

5. Marine
Lent by Mr. and Mrs. Ralph H. Booth, Detroit

FERDINAND BOL
Dordrecht 1616-1680

6. Huntsman Holding a Hare
Lent by the Howard Young Galleries, New York

7. Girl at a Window
Lent by the Toledo Museum of Art, JAN BOOTH Utrecht 1610-1652

8. Mountainous Road with Figures
Lent by Mr. and Mrs. Ralph H. Booth, Detroit

QUIRYN BREKELENKAM
Leiden c. 1620-1668

9. Woman Selling Vegetables
Lent by the Van Diemen Galleries, New York

10. The Sick Woman
Formerly in the Magin Collection, Paris
Lent by Messrs. Boehler and Steinmeyer, New York

HENDRIK VAN DER BURCH
Active in Frankfurt and Amsterdam c. 1636-1650

11. The Card Players
In the Collection of the Institute
JAN VAN DE CAPELLE 1624 (?) 1679

12. Winter Scene
Formerly in the Oskar Huldshinsky Collection, Berlin
Lent by Mr. and Mrs. Leo M. Butzel, Detroit

13. Marine
Lent by Mr. and Mrs. Ralph H. Booth, Detroit

AELBERT CUYP
Dordrecht 1620-1691

14. View of the Scheldt
Formerly in the J. E. Fordham Collection, London
Lent by Mr. and Mrs. Edgar B. Whitecomb, Detroit

15. Pasture Near a Pond
Formerly in the A. de Ridder Collection, Kronberg
Lent by Mr. and Mrs. James S. Holden, Detroit

16. The Flight into Egypt
Formerly in the Alfred de Rothschild Collection, London
Lent by Mr. and Mrs. Charles T. Fisher, Detroit

17. Departure for a Ride
Lent by Mr. Felix Wildenstein, New York

18. Landscape with Ruin
Lent by Mr. and Mrs. Julius H. Haass, Detroit

19. View of the Maass
Lent by Mr. Carl Schoen, New York

20. Landscape with Cattle and Horsemen
Lent by Mr. and Mrs. Alfred J. Fisher, Detroit

GERARD DOU
Leiden 1613-1675

21. The Market Stall
Lent by Mr. Henry Blank, Newark, N. J.

KAREL DUJARDIN
Amsterdam c. 1622—Venice 1678

22. Pasture
Lent by the Van Diemen Galleries, New York

GOVAERT FLINCK
Cleve 1615—Amsterdam 1660

23. The Guitar Player
Lent by Messrs. Boehler and Steinmeyer, New York

JAN VAN GOYEN
Leiden 1596—The Hague 1656

24. River Scene
Dated 1651
Lent by Mr. Albert Keller, New York

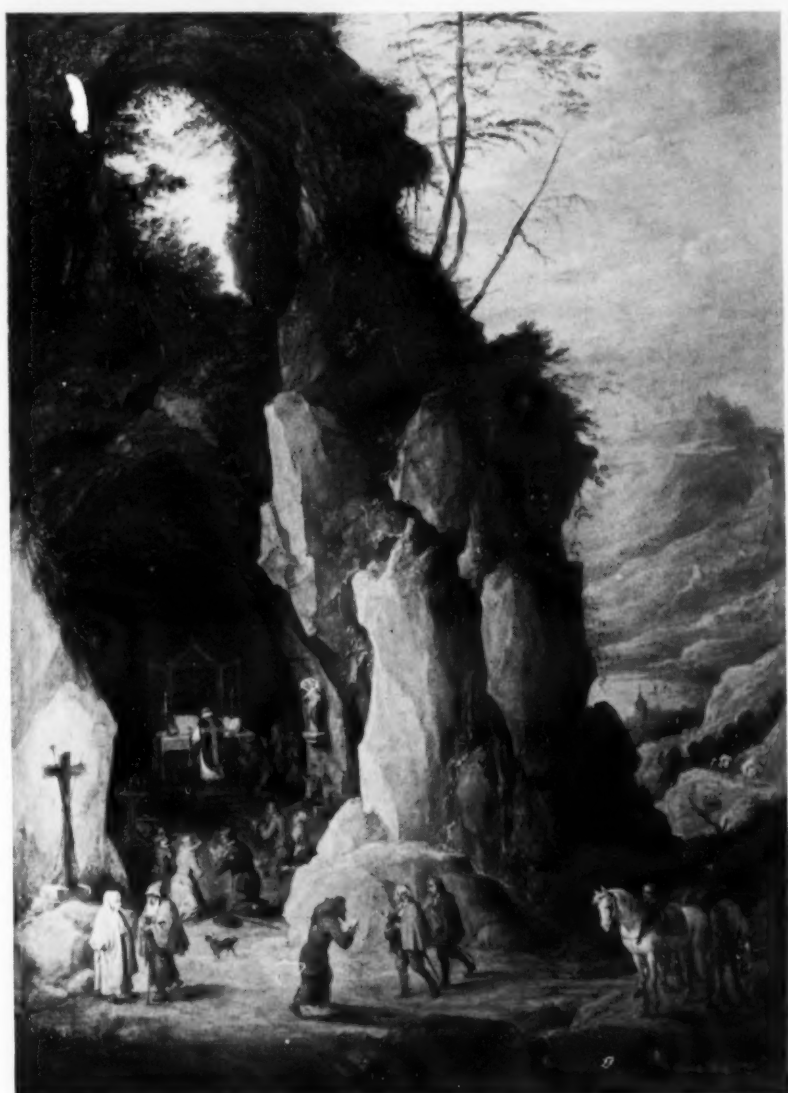
25. Winter Scene on the Canal
Lent by Messrs. Boehler and Steinmeyer, New York

FRANS HALS
Antwerp 1584—Haarlem 1666

26. The Rommelpot Player
Lent by Mr. and Mrs. William J. McAneny, Detroit

27. Laughing Boy with a Flute
Formerly in the Jules Porges Collection, Paris
Lent by Mr. Albert Keller, New York

BARTHOLOMAUS VAN DER HELST
Haarlem 1612—Amsterdam 1670



"CELEBRATING MASS"

By DAVID TENIERS, The Elder

Lent by Scott and Fowles to the Detroit Institute of Arts

28. Portrait of a Young Gentleman
("The Duke of Monmouth")
Lent by Mr. and Mrs. Alfred G. Wilson, Detroit

JAN VAN DER HEYDEN
Gorkum 1636—Amsterdam 1712

29. Street Scene
Lent by Mr. Louis Mendelssohn, Detroit

MEINDERT HOBBEEMA
Amsterdam 1638-1709

30. Village Road
Formerly in the Dresden Gallery
Lent by the Van Diemen Galleries, New York

31. Road Among Trees
Formerly in the George J. Gould Collection, New York
Lent by Sir Joseph Duveen, New York

32. Woody Landscape with Cattle
Formerly in the Asher Wertheimer Collection, London
Lent by Mr. and Mrs. Edward F. Fisher, Detroit

33. Watermill
Lent by Mr. Lawrence P. Fisher, Detroit

34. Forest Scene
Lent by Mr. Carl Schoen, New York

35. The Cottage
Lent by Mr. and Mrs. Alfred J. Fisher, Detroit

36. Pool in the Woods
Lent by the John Levy Galleries, New York

PIETER DE HOOGH
Rotterdam 1629—Haarlem 1681

37. Mother Nursing Her Child
In the Collection of the Institute

38. Mother and Child

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Lent by Mr. Louis Mendelssohn, Detroit
39. Game of Cards
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Lent by Mr. and Mrs. Joseph J. Kerrigan, New York

PIETER JANSSENS
Active in Amsterdam c. 1660-80

40. Couple and Maid Servant in Interior
Lent by the Ehrich Galleries, New York

JUDITH LEYSTER
Haarlem c. 1600—Heemstedt 1660

41. The Mandolin Player
Formerly in the Baron de Beurnonville Collection

Lent by Mr. Jacques Seligmann, New York
NICOLAES MAES

Dordrecht 1632—Amsterdam 1693

42. Girl Plucking a Duck
Lent by Mr. Felix Wildenstein, New York

43. Two Boys Hunting
Lent by the Howard Young Galleries, New York

JAN MIENZE MOLENAER
(?) Haarlem 1605 (?) 1668

44. Peasant Revelry
Lent by the Howard Young Galleries, New York

CASPAR NETSCHER
Heidelberg 1639—The Hague 1684

45. Courtship
Lent by the Howard Young Galleries, New York

JACOB OCHTERVELT
Rotterdam c. 1635—Amsterdam c. 1709

46. The Musicians

Lent by Mr. Martin A. Ryerson, Chicago
ADRIAEN VAN OSTADE

Haarlem 1610-1685

47. Man Looking Out of a Window
Lent by Mr. Stevenson Scott, New York

48. Peasants Carousing
Lent by Mr. Louis Mendelssohn, Detroit

49. Peasants before an Inn
Lent by Mr. Albert Keller, New York

50. Interior with Peasants
Lent by Mr. and Mrs. Julius H. Haass, Detroit

51. Peasants Drinking
Lent by Mr. Henry Blank, Newark, N. J.

FRANS JANZE POST
Leiden c. 1612—Haarlem 1680

52. Brazilian Landscape
Lent by the Ainslie Galleries, Detroit

JACOB VAN RUISDAEL
Haarlem 1625-1682

53. Hilly Country
Lent by Mr. Lawrence P. Fischer, Detroit

54. Cottages near a Pond
Lent by the Ehrich Galleries, New York

55. The Corn Field
Formerly in the Earl of Essex Collection

Lent by Mr. Paul Bettenwieser, New York

56. View from the Dunes toward Haarlem
Formerly in the Oskar Huldshinsky Collection, Berlin

Lent by Mr. August Berg, Portland, Ore.

(Continued on page 20)

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Dutch Painting in Loan Show at Detroit Museum

(Continued from page 19)

57. Forest Scene
Lent by Mr. and Mrs. Leo M. Butzel,
Detroit
58. Stormy Sea
Lent by Mr. and Mrs. Ralph H. Booth,
Detroit
59. The Cemetery at Amsterdam
In the Collection of the Institute
60. The Windmill
Formerly in the Maurice Kann Collection,
Paris
Lent by Mr. and Mrs. Edgar B. Whitcomb,
Detroit
61. View of Bentheim Castle
Formerly in the Count Schoenborn
Collection, Vienna
Lent by Mr. F. Kleinberger, New York
62. Forest Scene
Lent by Mr. and Mrs. James S. Holden,
Detroit
- SALOMON RUYSDAEL
Haarlem 1600-1670
63. Canal Scene
In the Collection of the Institute
64. Road with Trees
Lent by Mr. and Mrs. Ralph H. Booth,
Detroit
- HERCULES SEGHERS
65. A View on the River Dale
Lent by Messrs. E. and A. Silberman,
New York
- HENDRIK MARTENSZ SORGH
Rotterdam 1611 (?) - 1670
66. Sleeping Man
Lent by the Van Diemen Galleries,
New York
- JAN STEEN
Leiden 1626-1679
67. The Love-Sick Girl
Lent by Mr. F. Kleinberger, New York
68. Doctor Visiting a Love-Sick Girl
Formerly in the Lord Northbrook
Collection, London
Lent by Sir Joseph Duveen, New York
69. Smoker Teasing Sleeping Woman
Lent by Mr. Henry Blank, Newark, N. J.
70. The Glass of Wine
Lent by Mr. Louis Mendelssohn, Detroit
- GERARD TERBORCH
Zwolle 1584—Deventer 1662
71. Portrait of a Man Reading
In the Collection of the Institute
72. Lady at Her Toilet
Lent by Messrs. Boehler and Steinmeyer,
New York
73. Lady Washing Her hands
Lent by Mr. Paul Bottenwieser, New York
74. The Music Lesson
Formerly in the Prince Demidoff
Collection, Florence



"THE LOVE SICK GIRL"
Lent by the Kleinberger Galleries to the exhibition of Dutch painting
at the Detroit Museum

Lent by the Chicago Art Institute
75. Portrait of a Lady
Lent by Mr. Henry Blank, Newark, N. J.

ADRIAEN VAN DER VELDE
Amsterdam c. 1635-1672

76. Pasture Scene
Lent by the Van Diemen Galleries,
New York

WILLEM VAN DE VELDE
Leiden 1611 (?)—London 1693

77. Sailing Vessels
Formerly in the collection of Sir Henry
Houghton, London
Lent by Mr. and Mrs. Ralph H. Booth,
Detroit

(Continued on page 21)

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(Continued from page 20)

EMANUEL DE WITTE

Alkmaar 1618—Amsterdam 1692
78. Fish Market
Lent by Mr. Henry Blank, Newark, N. J.
79. Church Interior
Lent by Mr. and Mrs. Ralph H. Booth,
Detroit

PHILIPS WOUWERMAN

Haarlem 1619-1663
80. Horseman with Woman and Child
Lent by Mr. Henry Blank, Newark, N. J.
81. Farrier Shoeing a Horse
Lent by Mr. Henry Blank, Newark, N. J.
82. Hilly Country
Lent by Messrs. Boehler and Steinmeyer,
New York

JAN WYNANTS

Haarlem 1620 (?)—Amsterdam 1682
83. Landscape with Figures
Lent by Mr. Benjamin Siegel, Detroit

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PARIS. — Archaeological discoveries of considerable importance have just been made near Verdun, according to a report in the London *Daily Telegraph*. Some time ago two landowners in the district known as Le Chateau brought to light a number of ancient pieces of sculpture and other ob-

jects, and reported their finds to the authorities.

The Ministry of Beaux Arts thereupon authorized a scientific exploration of the site, with the result that the foundations of a very large Gallo-Roman building have been found and partly unearthed. Many tombs of the Merovingian period have also been found on the flank of a neighboring hill. Work is being continued under the supervision of government experts, who include M. Marcel Delange, architect of the Historical Monuments Department.

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28th Carnegie Show Opens in Pittsburgh

PITTSBURGH.—An Italian artist, Felice Carena of Florence, Italy, was awarded the first prize of \$1,500 and also the Albert C. Lehman Award in the Twenty-eighth Carnegie Institute International Exhibition of Paintings, which opened on Thursday, October 17th. The Lehman Award, which was offered for the first time, carried with it a prize of \$2,000 to the artist of the best purchasable painting in the exhibition, and a fund for the purchase of the painting for Albert C. Lehman, an industrialist of Pittsburgh. The prize painting was a large canvas entitled "The Studio." This is the second time in the last four years that an Italian artist has won first prize in the Carnegie International.

William J. Glackens, a well known American artist who lives in New York, was awarded the second prize of \$1,000 for his painting, "Bathers, Ile Adam."

The third prize of \$500 went to a prominent French artist, Georges Dufrenoy, for his painting entitled, "Still Life with Violin."

An American, Edward Bruce, was awarded first honorable mention, which carries with it a prize of \$300. Joseph Pollet, an American, Joan Junyer of Barcelona, Spain, and Max Beckmann of Frankfurt, Germany, were awarded honorable mention.

The special prize of \$300, offered by the Garden Club of Allegheny County



"THE STUDIO"

By FELICE CARENA

Winner of the first prize in the twenty-eighth Carnegie International Exhibition which opened in Pittsburgh on October 17th

for the best painting of flowers or a garden, was awarded to Paul Nash of London for his picture, "Sea Holly."

Of the nine awards offered this year, two went to an Italian artist, three to American artists, one to a Frenchman, one to a Spaniard, one to a German, and one to an English artist.

Felice Carena, who carried off the first prize and the Lehman Award,

was born in Turin in 1880. His first teacher was Giacomo Grosso, then he studied for some years by himself. In 1906 he received a stipend from the Italian Government which permitted him to maintain himself for three years in Rome while pursuing his art studies. He has received official recognition in Italy both in exhibitions at Rome and Venice. In the latter

city he had a special gallery set aside for his paintings at the Venetian International in 1926. His work is not so well known in the United States and this is the second time in which he has exhibited in a Carnegie International. In the show he has a group of five paintings. His first pictures were romantic, then more classic, and now his tendency is toward modern-

ism. Paintings purchased by the Italian Government for galleries in Rome and Florence show the evolution of his style. He is a teacher in the Academy at Florence.

William J. Glackens, the American artist who received the second prize, was born in Philadelphia in 1870. He studied at the Pennsylvania Academy of Fine Arts in Philadelphia and later in Europe. His early work was as an illustrator. In 1905 he received an honorable mention at Carnegie Institute, and in 1906 he was elected an associate member of the National Academy. He paints for the most part flower studies, portraits, and beach scenes. The second prize painting is a brilliant study belonging to the last group. Glackens' compositions and his palette are very amusing. The artist always presents in his canvases an exceedingly fresh and engaging point of view.

Georges Dufrenoy, who won third prize, was born at Thiais, France, in 1870. He has a very prominent place in the contemporary school of modern French artists. He is particularly noted for his still life in which ancient tapestries, flowers, and musical instruments are prominent. There is a suggestion about Dufrenoy's paintings of age and shadowy romance. His old buildings, bridges, and street scenes, as well as his tapestries, hint of mystery. He is fond of portraying street scenes in Paris and in Italy.

The winner of the first honorable mention, Edward Bruce, is the descendant of a family that has been Ameri-

(Continued on page 23)

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CARNEGIE SHOW IN PITTSBURGH

(Continued from page 22)

can for eight generations. He was born at Dover Plains, New York, in 1879, and was educated at public and private schools. In 1901 he graduated from Columbia College, and in 1904 from the Columbian Law School. From then on until 1922, he practiced law, engaged in foreign trade and banking, and traveled in China and the Far East. In 1919 he began to paint in off times, as a relief from business worries. In 1922 he retired and went to Italy where he studied under the guidance of Maurice Sterne. His compositions are genuinely simple and there is a very personal note in all he does. He is a member of the New Society of Artists.

Joseph Pollet, who was also awarded honorable mention, is an American of Swiss and French descent. He came to this country as a young boy and secured a position on the staff of an advertising agency. His work brought him in contact with "lay out" work and, as he wanted to become a "copy writer," he took up drawing to prepare himself for that position. He became so fascinated by this side issue, that he gave up his job and entered the Art Students' League. There he met and was aided by John Sloan, one of the instructors and a well known American artist. Pollet's work is characterized by a personal selection of detail and a strong emotional intensity.

Joan Junyer, the Spaniard who received an honorable mention, is a young Catalan artist with studios in Barcelona and Paris. He belongs to the modern school of painters and is, as yet, not well known except in Spain and France. He is a pupil of Picasso. He is exhibiting for the first time in a Carnegie International and is also making his initial showing in the United States. His three canvases stand out in the exhibition for their unique conception and execution.

Max Beckmann, the German artist who received honorable mention, was born in Leipzig in 1884. He studied at the Academy of Weimar and later in Florence and Paris. In 1911 he held his first show at Frankfurt. The World War released his greatest powers and, with the subsequent German Revolution, afforded him the motives for a series of etchings and lithographs which brought him into prominence. His paintings are not cheerful, but rather pessimistic and tragic.



"THE MANDOLIN PLAYER" By JUDITH LEYSTER
Lent by Jacques Seligmann to the exhibition of Dutch painting at the Detroit Museum

His unique approach to painting and his philosophical turn of mind mark him as definitely German.

Paul Nash, to whom the Garden Club Prize was awarded, was born in London in 1889. He first exhibited in 1911 and 1913. He served in the War and was wounded in Ypres in 1917. There was an exhibition of his war pictures at the Leicester Galleries in 1918. He is a member of the London Artists' Association and the Society of Wood Engravers. Nash, Roberts, and Nevinson, all of whom have

groups of paintings in the present Carnegie International, represent, in their different ways, three of the main currents among the younger and more advanced of contemporary British artists. Paul Nash, in particular, is pointed out as one of the most interesting and progressive of living English artists.

Following the plan adopted for the last two Internationals, approximately

one-third of the usual number of artists were invited for the Twenty-eighth Carnegie International, each artist, however, sent from three to five pictures. In this way visitors to the exhibition may make a better study of the development and personality of the artists represented. The paintings are hung by nations and the works of each artist grouped.

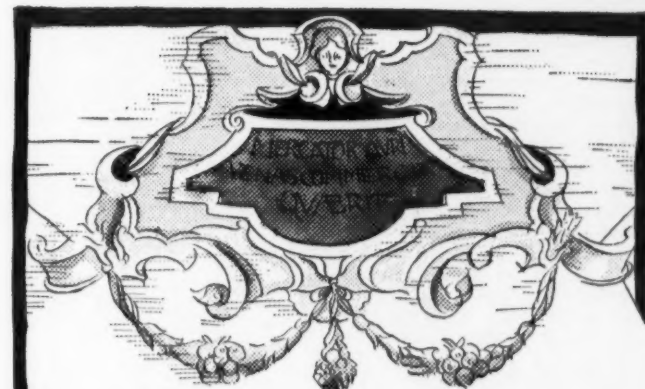
There are 392 paintings in the show. Of this total 256 are from European countries and 136 from the United States. In all, 124 artists—64 European and 60 American—are represented. There are fifteen nations in the exhibition. The countries in the order of the number of paintings contributed by each, are as follows: United States, Great Britain, France, Italy, Spain, Germany, Russia, Poland, Belgium, Switzerland, Austria, Holland, Sweden, Norway, and Czechoslovakia.

Among other artists in the exhibition are the following: Eugene Speicher, Waldo Peirce, W. E. Scho-

field, Preston Dickinson, and Walter Gay in the American section; John Lavery, James Pryde, C. R. W. Nevinson, and Howard Somerville in the English section; Andre Dunoyer de Segonzac, Paul Signac, Edmond Aman-Jean, Jean Louis Forain, and J. Pierre Laurens in the French section; Mariano Andreu, Anglada, Garcia Lesmes, and Tito Cittadini in the Spanish section; Giovanni Romagnoli, Alessandro Pomi, and Baccio Maria Bacci in the Italian section; Rudolf Levy, Conrad Hommel, and Max Slevogt in the German section; Karl Sterrer and Anton Kolig in the Austrian section; Wladyslaw Jarocki, in the Polish section; Anna Boberg and Otto Skold in the Scandinavian section; Serge Soudeikine and Abram Arkhipov in the Russian section; Conrad Kickert in the Dutch section, and Oldrich Blazek in the Czechoslovakian section.

The prizes for the exhibition were awarded by a jury of six artists, pre-

(Continued on page 24)



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Hogarth, De Brien, Lely,
Morland, Longhi, Dauvenard,
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CARNEGIE SHOW IN PITTSBURGH

(Continued from page 23)

sided over by Homer Saint-Gaudens, Director of Fine Arts. The Jury of Award met in Pittsburgh on September 24th. The members were Wladyslaw Jarocki of Cracow, Poland, Andre Dunoyer de Segonzac of Paris, France, Vivian Forbes of London, England, and Maurice Sterne, Leon Kroll, and Charles Hopkinson of the United States.

The Carnegie International was begun in 1896 and each year since that time, with the exception of the five years of the Great War, an exhibition has been held. It is the only one of its kind on the American continent, and, in fact, the only annual international exhibition in the world, since the Venetian International is held only every two years. During the last thirty-three years the Pittsburgh Salon has introduced many of the leading figures of European art to America.

The International sets forth all aspects of present day art. It offers to the public a full and fairly accurate report of what is going on in art circles in modern Western civilization. A particular effort was made to secure the most important paintings recently finished by the artists. All the painters who were invited to send to the exhibition are representatives of recognized groups in their own lands.

The exhibition will continue at Pittsburgh through December 8th. Immediately thereafter, the European section will be shown in Baltimore at the Baltimore Museum of Art, from January 6th to February 17th, 1930, and in St. Louis at the City Art Museum, from March 10th to April 21st, 1930.

Under the terms of Andrew Carnegie's gift of the institute to the city of Pittsburgh, the exhibition is always "Free to the People."

STOLEN PICTURE SOLD FOR 6s

PARIS.—A man has been arrested at Marseilles for stealing a picture from the Longchamp Museum, writes a correspondent to the London *Morning Post*.

The work is a portrait by Mignard of the Comte de Lavalliere, valued at £400 or £500. It was sold by the alleged thief for about 6s to a dealer in curios in Marseilles, who in turn sold it to a Lyons antique dealer for 36s. The arrested man is stated to have confessed to removing the picture while the attendant had his back turned.

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LONDON.—Hurcomb's sale of furniture and works of art at Calder House, Piccadilly, on October 1st, from various sources, included a set of nine Hepplewhite dining chairs with carved oval backs, which sold for £450 (Staal). Other articles included a Chippendale mahogany shaped-front kneehole desk—£395 (Evan Thomas); a Queen Anne inlaid walnut bureau bookcase—£230 (Mallett); a set of five James II walnut dining chairs—£320 (Turner); a Chippendale mahogany high-back armchair—£225 (Clifford); and a Queen Anne wall mirror—£125 (Hazeltime); William and Mary cabinet, £200 (Mallett).

PAINTINGS IN PARIS SALE

PARIS.—With the conclusion of the vacations of art lovers, collectors and art dealers, the Hotel Drouot has reopened. Some rooms already contain some fine pieces. Thus, on October 7th, in Room 1, M. Lair-Dubreuil held his first sale of the season, and began with modern water colors, pastels, drawings, paintings and sculpture and some old pictures and drawings belonging to the estate of the late M. E. S.

Among the pieces which brought respectable prices, considering it was the beginning of the season, were: a water color by Boggs, "La Place de la Fontaine, à Mantes," which reached 1,375 fr.; a pastel by Boudin, "Etude de Ciel," 2,800 fr.; a lithograph by Forain, "A l'Opéra," "Abonné et Danseuse," 10,000 fr.; a water color by

Monnier, "Monsieur Prudhomme," 4,600 fr.; a panel by Chéret, "Buste de Jeune Fille Russe," 3,000 fr.; another panel by the same artist, "Jeune Fille Portant des Fleurs," 7,200 fr.

A canvas by Sickert, "Venice," brought 8,600 fr., and another work by Sickert, representing the rue du Mortier d'Or in Dieppe, 10,200 fr.

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HOUSTON

The Museum of Fine Arts of Houston announces the opening on September 30th of the third school year of its School of Art. Both day and evening classes in drawing and painting are offered. The faculty of the School has been increased by the securing of Emily Langham, Bachelor of Design, from the H. Sophie Newcomb Memorial College, New Orleans, to take charge of the special classes for children from nine to fourteen years of age.

The evening classes are in charge of Frederic Browne, who is also the instructor of freehand drawing at the Rice Institute, while the day students study under both Mr. Browne and Evelyn Byers Bessell.

On October 16th, the supplementary class in the History of Art, given by James Chillman, Jr., the director of the Museum, had its first meeting of the season. This class, available to all students in the Museum School, is also open to teachers in the Houston public schools and to all members of the Museum of Fine Arts, and will meet regularly every Wednesday afternoon throughout the school year. The lectures this year will deal with the art of the middle ages and the Renaissance in Italy.

The educational activities of the Museum of Fine Arts of Houston are being extended this year by the inauguration of a weekly free drawing class for talented children. Children in the elementary and junior high schools who are interested in this work are being invited to compete in an examination to be held on the afternoon of October 16th. The examination or exercise will consist in drawing something freely from the imagination, subject at the choice of the child, and then drawing something directly from the object. The class will be formed of the children selected from the above examination.

CHICAGO

The jury to select works of art for the annual exhibition of American Paintings and Sculpture met at the Art Institute, Tuesday, October 15th. The New York jury met on October 4th and passed upon the works submitted by the artists residing east of the Allegheny Mountains. These works have now arrived at the Institute. They exhibit broadening tendencies toward simplification, strength of design and composition. Individual expression, striking technique, unusual color forms, are much in evidence.

A number of interesting canvases have been coming in this week from the West, and the Taos, New Mexico, district will be well represented. Chicago artists will also be among those present when this great National exhibition, the most important of the year, opens its forty-second annual showing on Thursday, October 24th. The prize awards, amounting to seven thousand one hundred dollars, are the largest sums awarded at any annual art exhibition in America. They are as follows:

The Mr. and Mrs. Frank G. Logan Medal and two thousand five hundred dollars, as a purchase or an award, to the American artists for the best work in painting or sculpture, which has not previously received a cash award; not to be given to the same artist two years in succession.

The Mr. and Mrs. Frank G. Logan Prize of one thousand five hundred dollars for a work in painting or sculpture which has not previously received a cash award; not to be given to the same artist two years in succession.

The Potter Palmer Gold Medal and prize of one thousand dollars for painting or sculpture.

The Mr. and Mrs. Frank G. Logan Prize of seven hundred and fifty dollars for a work in painting or sculpture; not to be given to the same artist two years in succession.

The Norman Wait Harris Silver Medal and prize of five hundred dollars for a painting. Established by Norman Wait Harris, 1902.

The Norman Wait Harris Bronze Medal and prize of three hundred

dollars for a painting. Established by Norman Wait Harris, 1902.

The M. V. Kohnstamm Prize of two hundred and fifty dollars for the most commendable painting.

The Mr. and Mrs. August S. Peabody Prize of two hundred dollars, for purchase or as a gift, for a painting executed within two years by one of the younger artists.

The Martin B. Cahn Prize of one hundred dollars for the best painting by a Chicago artist. Established by the bequest of Martin B. Cahn, 1898.

The William M. R. French Memorial Gold Medal, established by the Art Institute Alumni Association, for a painting or work of sculpture executed by a student or former student of the Art Institute.

Robert B. Harshe, Director of the Art Institute, returned last week from an extended tour in the capitals and art centers of Europe, where he had gone to do pioneering work for the Chicago World's Fair. He reports that unusual interest is manifested in the 1933 Exposition and he has received the promise of cordial support from the heads of the leading museums and art galleries, both public and private, on the Continent and in England.

The first exhibition of the season opened on October 2nd in the galleries of the Chicago Gallery association with a group of brilliant western landscapes by Marques E. Reitzel, a group of slightly blurred and French mannered canvases by Camille Andre and a group of paintings of the southwest by Gerald Cassidy.

The group of Reitzel landscapes includes the canvases of a summer's work which deal with the mountains on the Pacific coast.

The Gerald Cassidy landscapes of the Southwest were painted near Chin-Lee in northeastern Arizona on the Navajo reservation.

The Art Institute's first exhibition, opening soon, will be of the collection of prints presented in memory of the late William McKee, curator of the print department. Prints or funds amounting to more than \$25,000 have been subscribed by friends of Mr. McKee.

The exhibition of August Lepere's etchings at the Knoedler Galleries continues until the 5th of this month, while the first showing by Rouiller's in their new gallery on the ground floor of the Fine Arts building will consist of etchings by Whistler, Zorn and McBey. A memorial exhibition of the works of T. C. Steele is planned as the opening feature of the Hoosier Patrons gallery and it is planned later to lend the collection for exhibition in the state.

Paintings of Venice by the Hungarian artist, Francesco Bolesky,

were shown at the Deerfield Hotel, Lake Forest, on October 14th and 15th.

A group of paintings by Giorgio de Chirico has been secured by Chester Johnson for his fall opening. These pictures are the main feature of the Public School Art Society's benefit which opened the middle of October. The group includes a vigorous new version of the "Dying Gladiator," a catastrophe of sprawling horses and broken chariot wheels, and a rocky hill surmounted by a white shrine and laved at its foot by waves of blue. Another spirited composition shows young horses with yellow feathers in their manes prancing before an ancient temple. There are also some pictures of Chirico's earlier, Italian period. Among these one is especially impressed by a "Portrait in the Renaissance Manner," of a young girl. In this the artist has used the rich, warm colors of the fresco painters to develop his own very modern idea of form.

Also from the old world are F. Labrada's studies of Spanish beauties which are now on view at the Marshall Field Galleries. Labrada uses the painstaking and minute method of the miniaturists to portray the rare Madrid blondes from the north of Spain. They are set off by dreamy landscapes and lacy windows, decked in jewels.

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BOSTON

A group of selected etchings by Haden, Whistler and Meryon were recently placed on view at the Scher-vee Studios. Among the fine examples included in the showing are Haden's justly famous "Shere Mill" and his beautiful "Sunset in Ireland." Another Haden, in pure etching, and exquisite in draughtsmanship is the pastoral Egham Lock. By Whistler is the portrait of a cello player entitled "Becquet." Also by Whistler are prints from the Venetian series and the vigorous "Black Lion." Meryon is represented by two outstanding and graceful compositions, "La Pompe Notre Dame," and "Le Stryge."

Copies of details of frescoes from the Ajanta Caves, India, were shown at Grace Horn's Galleries until October 11th. There are included three portrait studies of Mahatma Gandhi and a group of original water colors.

An exhibition of "etchers in light and shade" is being shown at the Goodman Studio. Felix Buhot has the largest representation but others whose work is on view include Edward Hopper and Martin Lewis as well as Zorn, Besnard and others. A set of Piranesi's prison series should be mentioned.

The Alumni Association of the school of the Museum of Fine Arts is holding the first exhibition of the work of its members at the School Gallery. The collection, which was placed on view on October 1st to 14th, will remain there through October 26th.

Two Victorian artists made up the early season exhibition which was on view at the Casson Galleries, through October 12th. Samuel Palmer and the interpreter of Constable—David Lucas—are typical of the ideal love of country beauties that characterizes Victorian taste. Lucas in the style of the day "interpreted" Constable's huge canvases by reproducing them in mezzotint in small size, and he is considered to have caught the spirit of his master more directly than any "interpreter" of his day. Though the pictures are small they have all the grace, the freshness and the peace of the originals. Thirty-three of the

thirty-eight Lucases on display are proofs before all letters.

Palmer's etchings have much the same rural subject-matter, and they too, are ably executed, with sooty shadows contrasted with sun, moon or stars. There are thirteen on view, including some working proofs, a trial proof and two interesting original drawings.

The annual fall exhibition of recent American paintings at the Rhode Island School of Design opened with a private viewing on the afternoon of October 8th, and continues through November 3rd. Over forty artists will be represented.

An exhibition of paintings and drawings by George F. Wing was recently held for a week at the Melrose Public Library. The work included portraiture in oil and charcoal, landscapes and marines.

The Westfield Athenaeum, Westfield, Massachusetts, is featuring through October 20th, a group of paintings by Fred and Edith K. Nagler. Both artists have been exhibitors at the Corcoran Gallery, Washington, D. C. The Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Detroit Institute of Arts, the National Academy of Design and the Albright Gallery of Buffalo.

The J. F. Olson Galleries in Brattle Street, Cambridge, is hanging an exhibition of paintings by W. C. Carney. The display will continue through November 4th.

The Lexington Historical Society has been presented with a painting, entitled "News from Lexington," being a suitable mate for Sandham's famous painting, "The Battle of Lexington," which now hangs in the Cary Memorial Town Hall, Lexington. It has been suggested that the other canvas be hung there also. It was painted by Emmanuel Leutze in 1856. The painting will be cleaned and the frame regilded.

Continuing through November 7th, there is an exhibition at the Twentieth Century Club in Joy street of paintings, water colors and etchings by Mrs. Louise L. Aphorpe. Mrs. Hen-

rietta M. King, William B. Hazelton, and Prescott N. M. Jones, all of Boston.

A series of ten lithographic drawings of continental subjects, the work of A. W. Kenney Billings, Jr., young Boston architect, are on current display at the galleries of Doll & Richards in Newbury Street. The subjects derive from France and Italy and date from a European trip of several years back.

An exhibition of Japanese and Chinese prints and objects of particular interest to children is shown until October 26th at the Children's Art Centre, Rutland Street. This also includes wood-blocks in color by Lillian Miller. Miss Miller's prints of Korean subjects are most attractive to children with their bright colors and charming design.

An exhibition of marine etchings by C. J. A. Wilson was opened on October 7th at the Casson galleries, continuing for two weeks.

Paintings by California artists, opening the season at the Copley Gallery, Newbury Street, October 7th to 26th, are part of a considerable invasion of the East by the painters of the coast. Besides this collection of works from the studios of leading painters of southern California a group of the artists of San Diego will route an exhibition eastward this winter. The Das exhibit at Grace Horne's else-

PITTSBURGH

A collection of seventeen water colors by Charles W. Simpson was placed on view in the Joseph Horne Galleries the first week in October. The exhibition is part of a series contemplated by the Curtis Publishing Company to be shown in such cities as San Francisco, New Orleans and Chicago. Although the artist has a tendency to sentimentalize his subjects there is considerable strength in a view of the Jones & Laughlin plant and in his "Logan Street," the hill district. "Stairways," a view of a South Hills runway, also has considerable vigor. In his bridges and Schenley Farms vistas, however, his light and illustrative treatment seems a little out of place.

where mentioned, gives San Francisco a representation.

The California exhibition features the following artists: Carl Oscar Borg, Colin Campbell Cooper, N. A.; Helena Dunlap, John Frist, Arthur Hill Gilbert, Clarence K. Hinkle, Paul Lauritz, Barse Miller, DeWitt Parshall, N. A.; Douglass Parshall, N. A.; Edgar Payne, Hanson Puthoff, Charles Reiffel, Otto H. Schneider, Henrietta Shore, E. Roscoe Shrader, Elliot Torrey, Edouard A. Vysekak, William Wendt, N. A.

Flower paintings by Dorothy P. Neaves were on view recently at the Nashua, N. H., Public Library.

INDIANAPOLIS

Thirty pastel paintings by Will Henry Stevens of Tulane university, New Orleans, La., and instructor of art in the Newcomb school of New Orleans, are on view in the front gallery of the H. Lieber Company. The exhibition opened on September 30th and continued through October 12th.

Wilbur D. Peat, director of the John Herron Art Institute, has been assembling all the Japanese and Chinese art objects that belong to the permanent collection for the representative display in the large east gallery in October. This year and hereafter the annual exhibition by Indiana artists will be held at the Art Institute during November, instead of in the early spring, as has heretofore been the custom. The new arrangement will thus give time to send the work from the Indianapolis exhibition to Chicago for entrance in the Hoosier Salon late in January.

William Forsyth is represented at the Woman's Department Club during October with a selection of paintings, mostly oils, painted in the modern manner.

An exhibition of recent work by J. P. Marsh was recently shown for two weeks in the Pettis Gallery.

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Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Etchings by Zorn, to October 31st.

American Art Galleries, Madison Avenue at 57th St.—Exhibition of watercolors by the Earl of Ypres, October 21st to November 2nd.

The American Lithographic Company Galleries, 52 East 19th St.—Exhibition of paintings and etchings by Paul F. Berdanier, during October.

Arden Gallery, 469 Park Ave.—Costumes and stage designs for the 1929-30 season, under the auspices of the Little Theatre Opera Company, October 28th to November 6th.

The Art Center, 65 East 56th St.—Exhibition of work by advanced students of the New York School of Fine and Applied Art in advertising and decorative illustration through October 19. Paintings and sculpture by Scandinavian-American artists and small sculpture for house and garden, through October 31st. Members' work, shown by the New York Society of Craftsmen, to October 21st and members' work shown by the Art Alliance of America, October 23rd to November 2nd. Wood engravings by selected artists and Mexican crafts, semi-permanent.

Babcock Galleries, 5 East 57th St.—Watercolors by John Paul McHugh, to October 19th. Exhibition of paintings by Marie Houghton Spaeth, October 21st to November 3rd.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Old decorative and sporting paintings.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Corona Mundi, Roerich Museum, 310 Riverside Drive.—Exhibition of Tibetan art, to November 17th.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by modern artists, to November 15th.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French painting—30 years—30 paintings—30 artists, through October 19th. Exhibition of the works of Amadeo Modigliani, October 21st to November 9th.

Delphic Studios, 9 East 57th St.—Opening exhibition of drawings and water color paintings by Thomas Benson entitled "The South," to November 15th.

Downtown Gallery, 113 West 13th St.—"Americans Abroad," an exhibition of paintings, watercolors, drawings and prints by eight American artists summing abroad, to October 29th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Watercolors by Maxwell Simpson, through October.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Matherbe, to November 9th.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargli Galleries, 37 East 57th St.—Sculpture by Nishan Toor, through November 2nd. Collection of recent water colors of Italy, October 21st to November 4th.

The Fifteen Gallery, 37 West 57th St.—Members' show, opening October 28th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Exhibition of the work of Ernest Peixotto and Carle J. Renner, to October 26th.

Hackett Galleries, 9 East 57th St.—Exhibition of paintings by A. E. George Russell, October 21st to November 2nd.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of American lithographs in color, published by N. Currier and Currier & Ives.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of nightscapes and astronomical paintings by D. Owen Stephens, to October 24th. Oil paintings of California by Katherine A. Lovell, October 26th to November 9th.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Francis Dodd, during October. Portraits and prints of New York by E. Verpillieu, during October and November.

Keppel Galleries, 16 East 57th St.—Exhibition of etchings by contemporary artists, through October.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Opening exhibition of etchings, "Masters and Their Influence," through October 31st.

Kleinberger Galleries, 12 East 54th St.—Exhibition of Flemish primitives for the benefit of the Free Milk Fund, October 26th through November.

Knoedler Galleries, 14 East 57th St.—Exhibition of oil portraits by James McBe, through October 26th. Exhibition of etchings by Jean Louis Forain, to November 2nd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of modern French paintings watercolors and drawings, to October 28th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Carnegie Playhouse, 146 West 57th St.—Exhibition of the work of Boris Aronson, through November 2nd.

Little Gallery, 29 West 56th St.—Hand wrought silver by Arthur J. Stone and other American craftsmen, to October 26th.

Macbeth Gallery, 15 East 57th St.—A group of paintings selected from the Lyme, Connecticut, Summer Exhibition, to October 28th.

Macy Galleries, Sixth Floor, East Building, 34th St. and Broadway.—Exhibition of Christmas cards designed by contemporary artists.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Japanese sword furniture, Chinese paintings, modern prints and selected masterpieces in prints, through November. English embroideries, through January.

Milch Galleries, 108 West 57th St.—Exhibition of oils and watercolors by Wells M. Sawyer, October 21st to November 2nd.

Montross Gallery, 26 East 56th St.—Special exhibition of paintings of the Southwest by Jack Van Ryder, Arizona's cowboy artist, to November 2nd.

Morton Galleries, 49 West 57th St.—Portraits by Avery, Carlson, Goldthwaite, Henri, Lahey, Shampagner, Ten Eyck and others, to October 28th.

Museum of French Art, 20-22 East 69th St.—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 321 exhibition illustrating "The Making of an Etching," until November.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 19 Washington St., Newark.—Exhibition of Turkish, East Indian, Persian and Egyptian textiles, East Indian costumes, Persian and East Indian metal work, oriental rugs, a Bedouin tent, Sudanese baskets and weapons and a few Egyptian antiquities, purchased by the late director, John Cotton Dana, to October 27th. Exhibition of Polish arts and crafts, to November 17th.

Newhouse Galleries, 11 East 57th St.—American paintings.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibition of majolikas by H. Varum Floor, October 23rd to November 6th.

Rehn Galleries, 693 Fifth Ave.—Paintings and watercolors by Georgina Klitgaard, to October 26th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings, watercolors and drawings by Picasso, Matisse, Derain, Modigliani, Segonzac, Braque, Foulita, Pascel, Utrillo, Vlaminck and Vergerat, to October 26th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture.

Paul Rosenberg & Company, Inc., 617 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Paintings of Children by old and modern masters (Greco to Matisse), to November 1st.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Rare collection of early English furniture, representing the finest work of the master craftsmen of the XVIIIth century.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings by Kwei Teng, to October 26th.

Wildenstein Galleries, 647 Fifth Ave.—Old paintings and works of art.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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CHARDIN EXHIBIT OPENED IN PARIS

PARIS.—We can hardly be too grateful, writes Seymour de Ricci in *The New York Herald of Paris*, to the Théâtre Pigalle and its munificent backer, Baron Henri de Rothschild, for the truly beautiful exhibition of paintings by Chardin, inaugurated simultaneously with the new building in the rue Pigalle, just at the back of the Trinité. In numbers it is not a large show, but in quality it far exceeds most of the previous exhibitions of its kind.

The organizers—among whom we are glad to quote M. Roger Gaucheron, the tasteful and erudite author of the catalogue, which is prefaced by M. André Maurois—have succeeded in obtaining the loan of three beautiful, fancy subjects from the Stockholm Museum, a pourvoyeuse from Potsdam and two valuable pieces of still life from the Prussian State collections. The other paintings are lent by Mr. David Weill, M. Arthur Viel-Picard, M. Paul Cailleux, M. Georges Wildenstein and, last, but not least, Baron Henri de Rothschild, who has sent to the exhibition no fewer than thirty Chardins from his wonderful collection. The Louvre has lent one beautiful picture, the "Bénédictine," from the Lacaze bequest.

Of the whole XVIIIth century French school, no painter comes closer to our modern taste than Chardin. The simplicity of his subjects, the unpretentious but infallible skill of his draughtsmanship and coloring, are great lessons to all painters.

In a neighboring room are gathered, as an illustration to Sacha Guity's historical play, a number of priceless books and autograph letters by historical French characters. The Théâtre Pigalle obviously wishes not only to amuse, but to instruct its visitors.



"THE CORNFIELD"

By JACOB VAN RUISDAEL

Lent by Paul Bottenwieser to the exhibition of Dutch painting at the Detroit Museum

RARE VESTMENTS IN VATICAN SHOW

ROME.—The Pope is about to visit and to inaugurate the exposition of vestments and altar cloths given for missions by the women and the "Young Catholics," an association which has its center at Coblenz, and

branches in North and South America, in Austria, Belgium and Switzerland.

For some days past a number of German ladies have been engaged in the arrangement of the enormous quantity of works sent in, which are to be shown in three halls of the Vatican, a place of reunion for the cardinals, most of whom are now away from Rome on vacation.—K. R. S.

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